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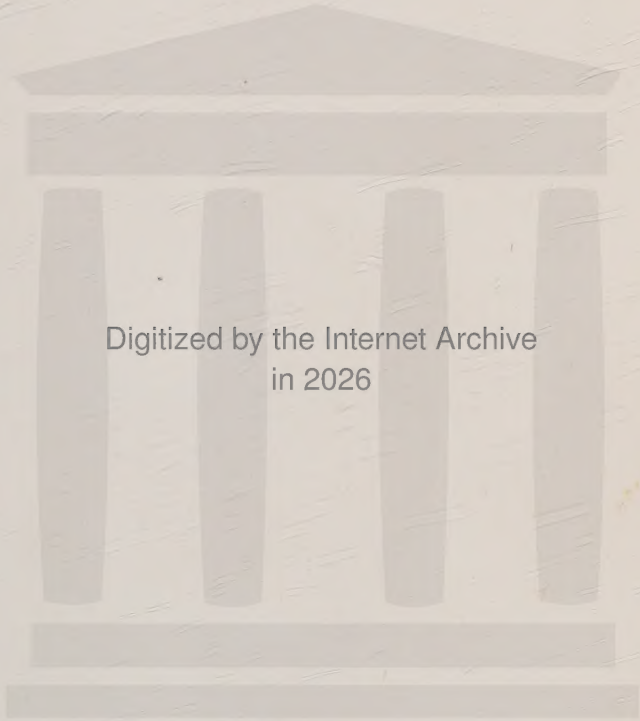

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COSTUME IN ENGLAND.

LONDON:

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Great New Street, Fetter Lane.

COSTUME IN ENGLAND:

A

HISTORY OF DRESS

FROM THE

EARLIEST PERIOD TILL THE CLOSE OF THE EIGHTEENTH CENTURY.

TO WHICH IS APPENDED

An Illustrated Glossary of Terms

FOR ALL

ARTICLES OF USE OR ORNAMENT WORN ABOUT THE PERSON.

BY

F. W. FAIRHOLT, F.S.A.

WITH ABOVE

SIX HUNDRED ENGRAVINGS DRAWN ON WOOD BY THE AUTHOR.

Bl k ogel

"You go to see Fashions? Well, give me your hand."
RABELAIS.

"Fashions that are now called new
Have been worn by more than you:
Elder times have used the same,
Though these new ones get the name."
MIDDLETON'S *Mayor of Quinborough.*

LONDON:
CHAPMAN AND HALL, 186 STRAND.

MDCCCXLVI.

PREFACE.

It is now more than three years ago since the groundwork of the present volume was laid in the *Art-Union*, by the contribution to that journal of a series of "Notes on British Costume," expressly designed for the use of artists, and in which a knowledge of the peculiarities of dress in England was attempted to be given, principally by an appeal to the eye, through the aid of woodcuts, copied from authentic antique originals, without any attempt at modernisation or alteration. The materials for such a work were so scattered and voluminous, and the books so expensive which were devoted to this subject, that Mr. S. C. Hall, the editor of that journal, considered it would be a useful labour to bring together these notices and representations in a more popular form; and my original intention of compiling it in the form of a glossary was abandoned for that of a consecutive narrative, as it was adjudged to be most available for general purposes. The following pages contain all that was given in the "Notes" above named; but additional information has been added, which has nearly trebled the original amount, and many new and curious illustrations are for the first time given; several of the old ones cancelled and re-engraved; and the Glossary and its Cuts for the first time added.

A knowledge of costume is in some degree inseparable from a right knowledge of history. We can scarcely read its events without in some degree picturing "in the mind's eye" the ap-

pearance of the actors; while correct information on this point has become an acknowledged essential to the historical painter. The reign of imaginary costume is rapidly reaching its close. A conviction of the necessity and value of "truth" in this particular has been the slow growth of the last half-century. A deaf ear was long turned to the urgency of critical antiquarians by whom it had been studied. Assertions were constantly made of the impossibility of accomplishing their desires, and twice the necessary amount of trouble was taken in inventing a heterogeneous costume that would have been required to procure accuracy.

We owe to our continental neighbours the advantages derived from an impetus given to the study: to their careful delineations of historic scenes we are mainly indebted for the more correct pictures now given to the world, and for directing and enforcing, by example, the pursuit of accuracy in all the accessories of historical painting. But while we have abundant authorities for the faithful delineation of every event in our national history, it is much to be regretted that many of our works, professedly correct guides to costume, are in reality seldom to be depended on. The name of Strutt ought never to be mentioned without reverence, because of his unceasing exertions on this subject, as well as in regard to the manners of our ancestors in general; but even he is not fully to be depended on for his dates, and has often misled the student by confounding the costume of one century with that of another. Other authors have trusted for early costume to such vague grounds as antique coins, of so barbarous a character, and avowedly copied from such badly executed representations, that the results may be almost considered as little better than inventions. Dated designs and monumental effigies, or actual relics of still earlier periods, have been left for our own age to study and

compare, and thus to arrive at truth. The *Monumental Effigies* of the late C. A. Stothard paved the way to an accuracy of delineation hitherto unknown; and the feeling and character of the original sculptures were so beautifully preserved by him, that an eye familiar with such things can immediately detect, by the general style that pervades it, the period at which the original may have been executed. Mr. Planché, in his excellent little *History of British Costume*, also attending solely to the evidences of fact, for the first time directed the student safely on his course, and gave him the true test by which he might detect the proper costume of any period. To this gentleman, also, the stage is greatly indebted for the admirable resuscitations of bygone ages, produced under his direction.

As I have entered the field solely from a desire to be useful, my remarks, though necessarily brief, I have endeavoured to render truthful. No conjectures have been admitted; or if necessarily admitted, not treated as truths. Ancient authorities and ancient delineations are solely confided in, and in all instances the authorities fully quoted. As far as possible, facsimiles of the original delineations are given, though sometimes glaring errors of drawing may be corrected; but this as little as necessary: and no change of position has been attempted, by which the general effect of the costume, and its form, might be misrepresented. All the drawings have been made upon the wood for the engraver by myself, and executed under my own superintendence, and a great number consists of specimens now for the first time engraved; but in all instances each illustration has been copied when practicable from the original, whether engraved before or not.

For some years I have given close and continual attention to this subject, and have carefully noted down all illustrative matters in connexion with it. My purpose is not, however, to

enter into lengthened disquisitions upon, or descriptions of, costume, but rather to note the general characteristics of the several epochs, and to direct the artist to the sources—in books, illuminated manuscripts, monuments, brasses, &c. &c.—where he may obtain all the information he may require. In short, my design is to act as a guide rather than a lecturer—to shew where sufficient knowledge may be obtained, rather than to seek to communicate it. This, it is hoped, has been done, and in as clear a form as possible, free of technicalities and "hard names," too often used to give an undue air of learning, or throw a gloss over commonplace wordiness. A condensation of style and matter has been principally attempted, and the illustrations selected as carefully as possible, with a view to the proper delineation of the peculiarities of each period.

The great principle upon which I originally set out, that all historic painting *should* be truthful in costume, and *could* be made so, I hope to have proved by aid of the many woodcuts scattered through the volume. They are unpretending as works of art, and are to be looked on merely as facts; such they undoubtedly are, and they have been got together with no small care and research, and from very varied sources. By referring to any portion of the entire series, the reader may see how thoroughly distinctive the dress of each period is, and how great the difference made by fifty years in every age of England's growth. As no historian could venture to give wrong dates designedly, so no painter should falsify history by delineating the characters on his canvass in habits not known until many years after their death, or holding implements that were not at the time invented. Whatever talent may be displayed in the drawing, grouping, and colouring of such pictures, they are but "painted lies;" and cannot be excused any more than the history that falsifies facts and dates would be, although

clothed in all the flowers of rhetoric. What a storm of censure would not that call down! yet the painter possesses still greater power of realising past events, and one that impresses itself more vividly and fully on the mind. Once grant the necessity of painting historic figures otherwise than nude, or in dresses like the Greeks or Romans, in avowed opposition to fact, and, by natural consequence, the necessity for truthfulness appears. An Anglo-Saxon of the ninth century has been frequently represented in the garb of an Anglo-Norman of the twelfth; yet on looking at the cut in p. 38, and that in p. 75, the great difference of dress at each period will be at once visible; but many worse things than this have been done, and by very great painters. What, again, can be more different than the costume of the beginning of Richard the Second's reign and that worn at its conclusion, a period of only nineteen years? What stronger than the distinction between the dresses of the two succeeding sovereigns, Henry the Sixth and Edward the Fourth? But the same striking differences may be detected in the cuts that commence and those that end each of these series of papers; and, indeed, to prove this, we need go no farther than the last chapter, which extends over a period of only forty years; for how different is the costume of 1760 to that of 1773, while the latter varies from that of 1775, and differs *in toto* from that of 1796! With such facts before us, false costume is an unnecessary obtrusion, and not worth an excuse. Modern continental painters, and some few English ones, have treated the most awkward costume, when necessary to be used, with picturesque effect; and it has added a truthfulness to their delineations, a charm and a value not to be obtained by any other means.

The arrangement of this volume should perhaps be here explained. Each period is treated distinctly from that which precedes or follows it, and the history of the costume of each

period commences with that worn by royalty and nobility; then the dresses of the middle classes are considered, and the commonalty in the last place. The civil costume being thus disposed of, that worn by the clergy is next described; and it is believed that the origin and history of its peculiarities has not hitherto been so carefully detailed, and its sources pointed out; and the same may be said of that part of the volume which describes the medical and legal dress, &c.: the costume of *classes* has, indeed, been generally overlooked in our works on dress, or but incidentally alluded to. The publication of many volumes of mediæval literature has enabled me to add a great number of valuable contemporary accounts of dress, which have not been before used by the various authors who have written on this subject. The romances of the middle ages, and the dramas of the sixteenth and later centuries, have been fertile sources, although frequently brief ones, from whence to obtain information, and have been freely used. In the historical part of the volume I have ventured to put into modern spelling some few quotations, thinking I should be rendering more effective service by being useful to the many than curious with the few. In the Glossary, the case was different, and I have generally printed all my quotations *literally*. This portion of the book has been attended with most difficulty, as the terms used for various articles have altered much at different times; and the same word has been applied to very dissimilar things. This has produced some confusion in our glossaries, and among our writers who have not made dress a study, and who, having no general glossary of costume to refer to, have frequently given erroneous or contradictory explanations. I cannot, however, hope that I am myself entirely free from error: for, as Sir Frederick Madden justly observes, "the difficulty of composing a glossary is infinitely greater than that of finding fault with it; for, out of many hundreds of words,

it would be singular indeed if a few could not be selected and tortured by the pincers of lexicography." This is peculiarly the case with those words which are used to designate articles of dress, and may be illustrated by a reference to present fashions. *Cardinals* seventy years ago were large flat bonnets worn by ladies, and in form like the cardinal's cap; in the present day the name is applied to a short cloak like the mozetta's worn by those dignitaries. Some terms even fail to suggest any idea of a garment: thus *the Polka* is a name applied to a short cloak of silk, gathered in at the waist in jacket-fashion; but the name is derived from a national Russian or Bohemian dance, and the term and article of dress may be alike forgotten in a few years, while future lexicographers will be greatly puzzled to know its signification, the name having been applied to the garment introduced at a time when that dance was made generally popular. In the same manner, *a Bertha* might, from its being a lady's Christian name, be reasonably conjectured to be an article of female dress; but it fails to give any idea of a deep border or tippet of lace appended to the top of a low dress, and hanging round the bust. All these fashions are brief and ever-changing, seldom plainly recorded or clearly named; what, therefore, can we hope to do in many instances with equally vague and capricious terms applied to dress in the early ages? The quotations in the Glossary will shew how various they were at different times. I could, without difficulty, have doubled the number; but I have endeavoured to explain each word as satisfactorily and as briefly as possible.

When I first commenced this work, I did so from a conviction that, as an artist, and knowing what artists wanted in the way of minutiæ, I should be enabled to give them a clear general notion, by the aid of simple description, and illustrations copied from antique originals, of the various dresses used in

this country. The success which attended my unpretending labours in the *Art-Union* has led to the compilation of the present volume, and the addition of two-thirds more than originally appeared, for which I am alone responsible, as it is the result of my undivided research. I cannot, however, close without thanking three of my friends who have permitted me to make use of their collections. J. A. Repton, Esq., F.S.A. allowed me to make use of his Notes on Beards and Wigs; but my space was not sufficient to enable me to avail myself of all he so kindly offered. T. Crofton Croker, Esq. threw open his museum to me, from whence I obtained some valuable illustrations. But my thanks are especially due to Charles Roach Smith, Esq., F.S.A., who may be said to have devoted a life and a fortune to the collection and preservation of a museum of London antiquities, unrivalled for its curiosity and interest. The liberality of this gentleman has enabled me to enrich my pages with some valuable and curious illustrations, and is a laudable example to other collectors. To the works of previous writers and artists I must also acknowledge my obligations. There is one among them, a most laborious artist and antiquary, now numbered with the dead, for whom I feel especial reverence; and as it is now impossible to pay him any other respect, I would wish TO DEDICATE THIS VOLUME TO THE MEMORY OF JOSEPH STRUTT.

F. W. FAIRHOLT.

May, 1846.

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COSTUME IN ENGLAND.

The Early Britons.

Sir Richard Colt Hoare commences his great work on ancient Wiltshire with this quotation: "We speak from facts, not theory;" adding, "such is the motto I adopt, and to this text I shall most strictly adhere:" and I would wish, at whatever distance, to follow in the track of so worthy a guide. The early history of Britain is involved in an obscurity so profound, that conjecture, not fact, can only be offered to those who demand minute information. It will therefore follow, that the costume of the early ages is but sparingly alluded to by the few authors of the classic world who cared to notice these semi-barbarous people. A commerce with Britain was commenced at a very early period by the Phœnician merchants, who traded here for tin, which was "so abundant on the coast of Cornwall, that it gave the name Cassiterides to a cluster of islands now called Scilly, from whence the tin was dug and exported."[1] Strabo, in describing these islands, says, "they

[1] Hoare's *Ancient Wiltshire.* The Phœnicians preserved for a long time the exclusive monopoly of this trade, and kept the knowledge of these islands from all other countries, as far as lay in their power; and on one occasion,

are inhabited by a people wearing black garments or cloaks reaching down to their heels, and bound round their breasts. They walk with sticks, and wear long beards." Such slight notices are all that can be gleaned from the writers of antiquity, concerning the dress or appearance of the early Britons before the invasion of Julius Cæsar. From a comparison of their accounts, it would seem that, in nearly every particular, they bore a striking resemblance to the South-Sea Islanders, as described by Captain Cook. According to Pomponius Mela, who flourished about the year of our Lord 45, "the Britons dyed their bodies with woad (which bore a small flower of a blue colour), after they had been tattooed." Herodotus, at a still earlier period, declared the same fact, adding, "that it was with them a mark of nobility, and its absence a testimony of mean descent." Pliny describes the operation as performed in infancy by the wives and nurses of the British; and Isidorus says, "they squeeze the juice of certain herbs into figures made on their bodies with the points of needles." Cæsar (*De Bello Gallico*, lib. v. c. 14), speaking of the Britons, says: "Of these, by far the most civilised are those who inhabit Cantium (Kent), the whole of which is a maritime region; and their manners differ little from those of the Gauls. The natives of the interior, for the most part, sow no corn; but they live on milk and flesh, and are clad with skins. But all the Britons stain themselves with woad, which gives a blue colour, by which they shew a more frightful aspect in battle. They have long flowing hair, and shave every part of their bodies except the head and the upper lip."

when a Roman ship was employed to watch the Phœnician vessel, the master of the latter ran his ship on shore, where she was lost, together with the Roman vessel; for which act of heroism he was indemnified from the public treasury.

The inhabitants of Gaul and Britain are considered by Sir R. C. Hoare as originally the same people,—"they had the same customs, the same arms, the same language, and the same names of towns and persons" (Claverii *Germania*, p. 20). The Cornish historian, Borlase, is also of opinion that Britain received its first inhabitants from Gaul, and says, "Some may think that it derogates from the dignity of a country to allow of a Gaulish original; but, be the consequences what they will, whenever we are in search of truth, although we discover her in ruins and rubbish, we must acknowledge and revere her." They were both descended from the ancient Scythians, a nation bordering on the Frozen Ocean, comprehending Russia and Tartary,—the Nomades of Homer and the Greek writers, afterwards termed Celtæ and Iberi. "These Scythians or Celts," continues Hoare, "commenced their emigrations at a very early period, and continued them probably to a very late one; for the Gauls, leading the vagabond life of the Nomades, did not begin to construct regular towns, or apply themselves to agriculture, till after the foundation of Marseilles, about 600 years before the Christian era; and we are informed by a celebrated French author (Pelloutier), that even in the time of the first emperors the greater part of the Germans were Nomades."

Herodian, describing the incursion of the Emperor Severus in the year 207, to repress the northern tribes who disputed the Roman power, and by their frequent outbreaks desolated the Romanised towns and sacrificed the lives of thousands of their civilised British subjects,—gives a short description of the inhabitants, and says, "that many parts of Britain were become fenny, by the frequent inundations of the sea. The natives swim through these fens, or run through them up to the waist in mud; for the greatest part of their bodies being naked,

they regard not the dirt. They wear iron about their bellies and necks, esteeming this as fine and rich an ornament as others do gold. They make upon their bodies the figures of divers animals, and use no clothing, that these may be exposed to view. They are a very bloody and warlike people, using a little shield or target and a spear: their sword hangs on their naked bodies. They know not the use of a breastplate and helmet, and imagine these would be an impediment to them in passing the fens."

Dion, describing the Caledonians encountered by Severus in the same expedition, pictures them as a half-wild race, "having no houses but tents, where they live naked;" and they seem to have resembled the other inhabitants in their weapons of defence. He says: "The arms they make use of are a buckler, a poniard, and a short lance, at the lower end of which is a piece of brass in the form of an apple. With this their custom is to make a noise, in order to frighten their enemies." Tacitus, speaking of the Caledonians, calls them "a strong warlike nation, using large swords without a point, and targets, wherewith they artfully defended themselves against the missive weapons of the Romans, at the same time pouring showers of darts upon them." It should be remembered that these warriors had most probably disencumbered themselves of a great portion of their attire, in accordance with their custom when about to meet an enemy.[1]

A comparison of these, and other descriptions of the aboriginal inhabitants of the British Isles, and an examination of the contents of the sepulchral mounds, or

[1] Livy says, "that at the battle of Cannæ there were Gauls who fought naked from the waist upwards;" and by Polybius we are also told, "Some Belgic Gauls fought entirely naked; but it was only on the day of battle that they thus stripped themselves."

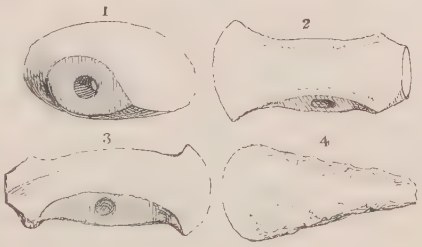
barrows, in various English counties, have furnished the materials for the picture of an ancient Briton, as given to us by Sir S. R. Meyrick and C. H. Smith, Esq., in the work jointly produced by these gentlemen on the *Costume of the Original Inhabitants of the British Islands.* Their words are: "The Celtic tribes, in the progress of their migrations to the British Isles, had, like the inhabitants of the South Sea, lost the antediluvian art of working metals; and the few copper weapons which, from its extinction, glittered as rarities in the hands of their chiefs, disappeared, in all probability, ere they reached their ultimate destination. The Cimbrian savage, therefore, of Britain and Ireland, clad in the skin of the beast he had slain, issued in search of his prey from a cave hollowed by nature, or a hut scarcely artificial, which the interwoven twigs and leaves presented in a wood. His weapons were a bow and some reed-arrows, headed with flint so shaped as to resemble the barbed metal piles of his ancestors, or pointed with bones sharpened to an acute edge. To assist in carrying these missile implements of carnage, he manufactured a quiver from the osier-twigs that grew at hand; or he proceeded to the chase — for his feats in hunting were but the peaceable representations of his deeds in war — with the spear and javelin, formed of long bones ground to a point, and inserted in an oaken shaft, held in the end of which by pegs, they became formidable weapons; or he waged the savage fight with the death-dealing blows of the four-pointed oaken club. His domestic implements were a hatchet, sometimes used as a battle-axe, formed of an elliptical convexly-shaped stone, rounded by the current of a river, which he fastened to a handle with the fibres of plants; a large flint adze for felling timber, fitted for use in the same way, and a powerful stone hammer. To these he added a knife,

formed also of a sharpened stone. Unbaked earthen vessels, the shells of fish, and a few wooden bowls, served to contain his meat and drink. These were all his possessions, save his flocks and herds. The partner of his life passed her time in basket-making, or in sewing together, with leathern thongs or vegetable fibres, the skins of such animals as had fallen victims to her husband's prowess, employing for that purpose needles made of bone exactly similar to those used for the heads of arrows. Clad by preference in the skin, if to be procured, of the brindled ox, pinned together with thorns (a custom still with the Welsh peasantry), ornamented with a necklace formed of jet or other beads, and with the wild flowers entwined in her long but twisted locks, she attractively became the soother of his toils."

The two magnificent volumes published by Sir R. C. Hoare on *Ancient Wiltshire* abound with specimens which, after the lapse of ages, were disinterred from the burial-places of the early Britons, in that most interesting county, so rich in relics of remote antiquity. The contents of these graves, then, are the only existing relics in our possession of those early times; and from them, and the descriptions of ancient authors, must the artist realise the aboriginal inhabitants of Britain. The modes of sepulture vary in many of these graves, and that circumstance enables the antiquary to decide on the priority of each that he investigates. The most ancient tumuli supply us with specimens of arrow-heads of flint and lance-heads of bone, with stone knives and battle-axes, as used before metal ones were introduced and the art of making them taught in the British islands by the Tyrian traders.

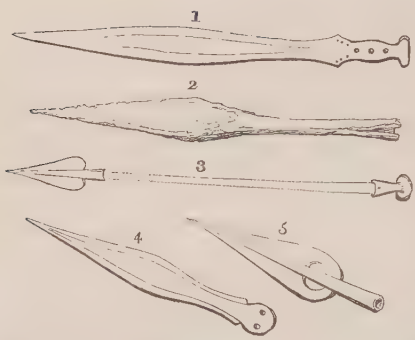
The central object of the accompanying group is a spear-head of bone; the hole at the bottom received a pin of wood or bone, and so fastened it to the top of

the lance; at each side is a lance-head and dagger or knife, also of bone. Beside them are several varieties of stone arrow-heads, chipped rudely into their various shapes. Beneath are stone battle-axes and knives; the axe-heads (1, 2, 3,) shew the holes through which the handles passed. The knife (4) is of the earliest form; similar ones are seen upon the sculptures of the ancient Egyptians, by whom they were also used, and were held by the hand closed round the narrow top of the stone.

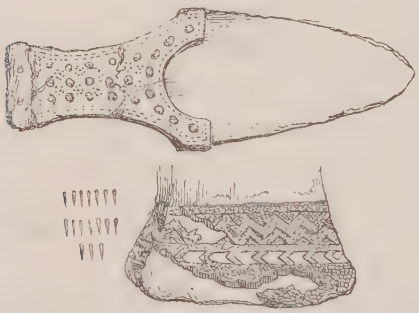


Thus, inartificially, lived the ancient Britons, until the Phœnician traders arrived, who communicated to them the art of manufacturing their warlike implements of metal. Although their composition was a mixture of copper and tin, and consequently soft and brittle, they were much superior, both in appearance and utility, to the bone and flint weapons in use before their time. The next engraving represents a few of these improved implements.

No. 1 is a sword; the handle was of horn, and the holes shew where the pins that fastened it were inserted. No. 2 is a spear-head of bronze, shewing the socket in which the staff was fixed. No. 3 is the hunting-spear; the head and ferrule at the butt-end of metal;



the handle of wood. No. 4 is also the head of a spear, which was fixed upon the staff by a pin passed through the two holes at its base. No. 5 is another head of a spear. Moulds for making such weapons have been discovered both in Britain and Ireland; engravings of them may be seen in the *Archæologia*, vols. xiv. and xv.[1]



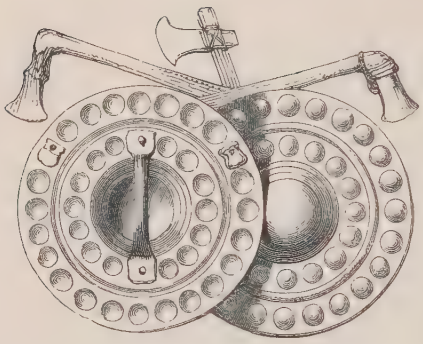
But perhaps one of the most beautiful implements discovered in these tombs is the dagger here delineated; it was found carefully preserved in a sheath of wood, lined with cloth, and was probably worn at the girdle of some chieftain. The wooden handle of another dagger is represented under it,

[1] *Archæologia, or Miscellaneous Tracts relating to Antiquity*, is the title of this work, to which I shall have frequent occasion to refer. It is published by the Society of Antiquaries at intervals, and contains those papers on antiquities that have been communicated to the Society by its members and others. Its publication, which commenced in 1770, has continued since; and it has now reached thirty-one volumes in quarto, containing many hundreds of essays on subjects connected with the history and antiquities of this country, as well as the more remarkable ones of others. As a rich storehouse of materials for the historian, the topographer, and the student in general, it is without a rival. A copy is regularly presented to the British Museum by the Society, and is kept in the Reading-room there, for the reference of its frequenters.

and is a remarkable specimen of early art, which Sir R. C. Hoare declared "exceeded anything he had yet seen, both in design and execution, and could not be surpassed, if indeed equalled, by the most able workman of modern times." In the annexed engraving will be immediately recognised the British zig-zag, or the modern Vandyke pattern, which was formed with a labour and exactness almost unaccountable, by thousands of gold rivets, smaller than the smallest pin. The head of the handle, though exhibiting no variety of pattern, was also formed by the same kind of studding. "So very minute, indeed, were these pins, that the labourers had thrown out thousands of them with their shovels, and scattered them in every direction, before, by the necessary aid of the magnifying glass, we could know what they were; but, fortunately, enough remained attached to the wood to enable us to develop the pattern." A few of these pins, of the actual size, are shewn in the cut, beside the dagger-handle. The bronze weapons called celts were axe-heads, and were probably fixed in handles in the same way as the South-Sea Islanders secure their stone hatchets. A few are represented in the next cut.

A singularly curious British shield has been engraved in the 25th volume of the *Archæologia;* it is one of those that "were used by the Britons before the Roman invasion, and such as they had been taught to manufacture by the Phœnicians; for when that people commenced trading with the Britannic Isles their targets were of wicker-work, in which the natives are said to have excelled, of a circular form, flat, and covered with a hide." The bronze shields were called tarians, or clashers, from the sound they emitted on coming into collision with an enemy.[1]

[1] Tacitus says, the Britons were armed with large and blunt swords, and *small bucklers.*



It will be perceived that this was held at arm's length, and a handle with a projecting concavity for that purpose is observable on the inside, which forms a convex boss without. The Anglo-Saxon shield was used in the same manner; but the umbo, or central knob, was of iron, the rest being convex and of wood. The ornament on this British tarian consists of two series of round bosses between concentric circles. All the bosses are punched in the metal except four, two of which form the rivets to the handle, and two are the rivets to the metal extremities apparently of a strap; these four bosses being consequently movable. This interesting object was found in October 1836, in the bed of the river Isis, between Little Wittenham and Dorchester, a neighbourhood that formed the site of many an engagement between the early Britons and the Roman invaders. It is now in the British Museum. By comparing this with the Highland target, we shall find that although the Roman mode of putting it on the arm has been adopted by these mountaineers, the boss is still retained, but of a much smaller size, and is used to fix or screw a spike upon, which is sometimes a foot in length, and capable of giving a deadly thrust,[1] and the little knobs are imitated with brass nails, used to fasten the leather, hide, or plates of metal to the wood beneath, as well as to render the surface impenetrable to a sword-cut.

[1] Gillies Macbane, major of the clan Macintosh, killed three opponents at the battle of Culloden, by using his shield-dirk after his sword-arm was broken.

The older barrows of Wiltshire, from the simplicity of their contents, the rudeness of the urns (which are ornamented with a few simple lines or zig-zags with the tool of the workman when soft, and then merely baked in the sun), and the rough character of the flint weapons found in them, prove their high antiquity, and their priority to the Roman invasion. Hoare observes, that "in the earliest ages of population each nation was obliged to make use of those articles which the nature of their own soil supplied, either for domestic or military purposes; thus we find arrow-heads of flint and bone, and hatchets of stone, deposited with the dead—all of which, we may fairly conclude, were made at home; but the beads of glass, jet, and amber, together with the numerous articles of brass, and the rare specimens of pure gold, must have been imported."[1]

The ordinary dress of a Briton at this period was the skin of the brindled or spotted cow, of the beasts killed in hunting, or a cloak of sheepskin. After their connexion with the Phœnician traders, the arts of dressing wool and flax and spinning coarse cloth were introduced. The early Britons and Gauls excelled in the art of dyeing cloth. Pliny enumerates several herbs used for this purpose, and tells us that they dyed purple, scarlet, and other colours from them alone. The peasantry in Wales have the knowledge of several indigenous plants valuable for imparting colours, and use the leaves of the foxglove and sorrel as preparatives for the purpose. They extract a beautiful yellow from tansy, brown from nut-leaves, and other colours from lichens. But the favourite with the ancient Britons was the blue produced from the woad,

[1] Gold and brass were known before iron, as the poet Lucretius observes; and Cæsar tells us, that on his arrival in Britain, he was informed that the island produced iron, but that brass was imported.

and which they had formerly used in tattooing their bodies. This and red predominated.

Before the Roman invasion, the dress of its chieftains consisted of a close coat or covering for the body, called by Dio a tunic, and described as checkered with various colours in divisions. It was open before, and had long close sleeves to the wrist. Below were loose pantaloons, called by the Irish *brigis*, and by the Romans *brages* and *bracæ;* whence the modern term 'breeches.' Over their shoulders was thrown the mantle or cloak, called by the Romans *sagum*, and derived from the Celtic word *saic*, which signified a skin or hide, and which was the original cloak of the country. Diodorus tells us that it was of one uniform colour, generally either blue or black, the predominating tint in the checkered trousers and tunic being red. On their heads they wore a conical cap, which derived its name from the "cab," or hut of the Briton, which was of similar form. On their feet were shoes made of raw cow-hide, that had the hair turned outward, and which reached to the ankles. Shoes so constructed were worn within the last few years in Ireland; and we engrave

two from specimens in the Royal Irish Academy.[1] One is of cow-hide, and drawn together by a string over the foot; the other has a leather thong, which is fastened beneath the heel inside, and, passing over the instep, draws the shoe like a purse over the foot. It is of untanned leather.

[1] In the Highlands of Scotland, according to Mr. Logan, they were also in use: he says that they were exceedingly pliable, and were perforated with holes to allow the water to pass through, when their wearers were crossing morasses.

In time of battle they stripped themselves naked, to be free for the encounter, and appear to have worn occasionally a species of skull-cap, from which hung long feather-like appendages. Their swords were suspended by a chain from the waist. A remarkable breastplate of gold was found at Mold, in Flintshire, which is conjectured to be of this early period. It is now in the British Museum, and has been engraved and described in vol. xxvi. of the *Archæologia*, with an extra plate of the ornamental details, which will be of much value to the artist, as it shews the taste of this early age, and the pattern then generally adopted.

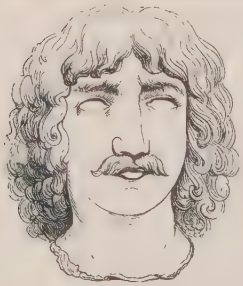
Martial has a line of comparison—

"Like the old bracæ of a needy Briton;"

and they seem to have been the distinguishing mark between the Romans and the less civilised nations of antiquity, who were frequently styled "*breeched* barbarians" by this haughty people. Perhaps the best idea of an ancient Briton may be obtained by an examination of the statues in the Louvre of the Gaulish chiefs there exhibited, and who, in point of costume, exactly resembled them. One of these figures is here engraved. He wears the capacious sagum, described by Strabo as "a garment open in the middle, which descended nearly to their knees," and was fastened by a brooch or fibula in the centre of the breast, or sometimes upon the right shoulder. His tunic, which reaches a little below the knees, is secured by a girdle round the waist. His bracæ are very loose upon the leg, and are gathered tightly round the ankle, where they terminate in a sort of plait or

fringe. His shoes are close, and reach to the ankle. The seated figure, from the same collection, exhibits the same peculiarities of dress, with the addition of the cap, and much longer sleeves. Strabo says, the Gaulish cloth was made of a coarse harsh kind of wool, but thick and warm; that some was finer, and woven cross-wise, of various colours.

The Britons, like the ancient Gauls, allowed their hair to grow thick on the head; and, although they shaved their beards close on the chin, wore immense tangled moustaches, which sometimes reached to their breasts.[1] Among the Townley marbles, in the British Museum, is a magnificent bust of a barbaric chieftain, or king, who was a captive to Rome; it so completely gives us the fashion of hair as worn by the British chieftains, that it has been conjectured to be a bust of Caractacus, whose noble character was held in high esteem by the Romans.[2] The loose neglected hair growing over the forehead, and the ferocious yet majestic melancholy of the face, is worthy the study of the artist who would faithfully repre-



[1] Diodorus Siculus says, that among the Gauls many shaved their beards, others wore them long; their nobles and distinguished persons shaved their cheeks slightly, and allowed their whiskers to grow to a great length. This writer and Strabo attribute to the Gauls a vulgar appearance and savage countenance.

[2] It has been beautifully engraved in one of the plates of ancient marbles published by the Dilettanti Society, accompanied by the learned description of R. P. Knight, the distinguished antiquary, who has declared the opinion above expressed.

sent this early English hero, who has at least no unworthy counterpart in the bust here given.

Round the neck, bands of twisted gold wire, called *torques*, were worn, and bracelets on the arms, of similar construction. Various specimens are scattered through the many volumes of the *Archæologia*. They were frequently of great weight and value, and formed a considerable part of the wealth of those who wore them. They were the chief portion of the spoil when a Celtic army was conquered, and were bestowed as rewards upon the Roman soldiers, upon whose monuments the number of torques awarded to them are frequently enumerated. T. Manlius obtained the cognomen of Torquatus, from having become possessed in battle of a valuable one belonging to a Gaulish chief. Diodorus says, they wore armillæ, bracelets, torques, rings, and breastplates, of unadulterated gold.

Of the female dress of this early period no relics save ornaments remain; of these some few specimens are here engraved.

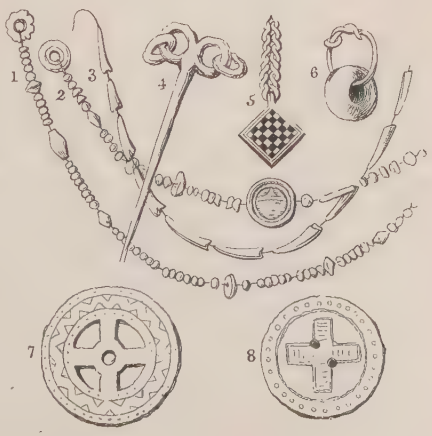


Fig. 1 is a necklace of beads, each bead being cut so as to represent a group of several, and give the effect of many small round beads to what are in reality long and narrow ones. Fig. 2 is a necklace of simpler construction, consisting of a row of rudely-shaped beads, its centre being remarkable for containing a rude attempt

at representing a human face, the only thing of the kind Hoare discovered of so ancient a date in Britain. Fig. 3 is another necklace, consisting of a series of curious little shells, like the hirlas horn[1] used by the Britons, which are perforated lengthways, and thus strung together. Fig. 4 is a pin of iron, supposed to have been used as a fastening for a mantle; it is ornamented with two movable rings. Fig. 5 is a small gold ornament, checkered like a chess-board, and suspended from a chain of beautiful workmanship, which, in taste and execution, bears a striking similarity to our modern curb-chains. Fig. 6 is an ear-ring, a bead suspended from a twisted wire of gold. Fig. 7 is a brass ornament, and fig. 8 a similar one of gold: such ornaments are usually found upon the breasts of the exhumed skeletons of our barrows, and were probably fastened on their clothes as ornaments. Their cruciform character might lead to a doubt of their high antiquity, if we were not aware of the fact, that the symbol of the cross was worn as an amulet or ornament ages before the Christian era.[2] They are here engraved,

[1] These horns were formed from those of the ox, and were used for hunting, and also for drinking. The "Pusey horn," which was given by Canute to an ancient member of that family, according to the mode then common of thus conveying landed property, and which the inscription upon this horn commemorates, was made so, that, by screwing on a stopper at the smaller end, it could be used for drinking from; and in ancient MSS. we frequently see them so represented.

[2] In the *Description de l'Egypt*, published by the French government under Napoleon, is an engraving of a small cross with a hole at the top, by which it was suspended, as they are now worn in Catholic countries, and which was disinterred from an Egyptian sarcophagus. We are also told that the Druids used this symbol in the earliest times. Sir S. Meyrick, in his *Costume of the Original Inhabitants of the British Islands*, has represented one of them in the background to his design of Druidic costume. He says, that they were set up in public places, being formed of the stump of an oak-tree, with pieces fixed on each side, like the arms of a man, above which

to convey an idea of the sort of ornamental taste displayed by our forefathers. In Douglas's *Neniæ Britannicæ* some beautiful specimens of these ornaments and cruciform fibulæ may be seen, with a dissertation on the remote antiquity of this emblem.

These are all the articles of dress actually remaining to us; but the description of Boadicea, left us by Dion Cassius, will help us to form a fair notion of the general appearance of a British female. She wore her long yellow hair flowing over her shoulders; round her neck a golden torque, and bracelets ornamented her arms and wrists. She was attired in a tunic of several colours (blue, red, and yellow, or a mixture of these colours, predominated), which hung in folds about her. A cloak was thrown over all, which was fastened by a fibula or brooch.

The details of the earliest English costume have been thus entered upon, because it was felt necessary to guide the artist, in his delineation of ancient life, by *fact illustrations alone;* and many attempts have been made in expensive works, having much pretension to accuracy, that may considerably mislead him in his details; authorities have been cited and used that are in reality of little value, and plates the result of this *guess-work* are fortified by learned descriptions and quotations apparently unquestionable, of authorities by no means valid, and from which it would not be difficult to manufacture the most absurd figures. The *descriptions* of ancient writers should be the groundwork of the design, and all its accessories may be readily obtained by a reference to the works treating on the contents of early British sepulchres, where alone the real articles are to be met with that once decorated our

insertion they placed, according to Lucan, the T, *tau*, or symbol of God, in shape also like a cross, without the upper limb; and upon the other cut the names of their national deities.

forefathers, and which have never yet been fully used. The style of embellishment at this period may be gathered from the simply-varied decorations of the breast ornaments in Hoare's *South Wiltshire*, "Tumuli," pl. 10 and 26; or else from the many vases engraved in the same work. From these and the figures of Gaulish chiefs extant, or the bas-relief upon Trajan's column, enough for the artist's purpose may be obtained; but on no account should he depend implicitly upon any attempt to realise these people in modern designs, however they may be backed by learned statements; for they all fail in truthfulness in many particulars, upon a comparison with any genuine antique figure.

Druidic costume was of patriarchal simplicity. Long white garments covered their persons, and reached to the ground. A mantle, also of white (but bordered, some authors say, with purple), hung from their shoulders, and fell in broad folds to the feet;[1] it was fastened upon the shoulders by drawing a portion through a ring. They were crowned with oak-leaves, and the arch-druid bore in his hand a sceptre. A singularly interesting bas-relief was discovered at Autun, and engraved in Montfaucon's *Antiquité Expliquée*, which affords us the best and only

[1] The Gauls in their religious ceremonies made use of a square tunic with stripes of purple, gradually diminishing on either side, according to Isidorus; and Pliny adds, that the ground was white. Lenoir, *Musée des Monuments Français*.

actual authority for Druidic costume. It represents a Druid in his long tunic and mantle, holding in his right hand the sacred symbol of the crescent; the arch-druid beside him is crowned with oak-leaves, and bears a sceptre. The Druids were divided into three classes — the Druid (Der-wydd) or superior instructor, distinguished by the "proud white garments," mentioned as his characteristic costume by the ancient Welsh bard Taliesen, who wrote in the sixth century; the Ovate, from Go-wydd, or O-vydd, subordinate instructors, who wore robes of bright green, symbolic of the learning they professed, and their knowledge of the secrets of nature whose colours they wore; and the Bards (Beirrd), or teachers of wisdom, and "wearers of long blue robes." Noviciates were clothed in garments of three colours — blue, green, and white, or red, which were disposed in stripes or spots; for a disciple about to be admitted a graduate is allegorically described by the bards as — "a dog with spots of red, blue, and green." (*Meyrick.*)

Various Druidic remains have been discovered from time to time in England and Ireland. In the Royal Irish Society are preserved some exceedingly beautiful specimens of the ornaments worn upon the breast of the chief priest—the *jodhian morian*, or breastplate of judgment, believed to be endowed with the power of strangling the wearer who gave false judgment.[1] There is a beautiful engraving of one of these

[1] It is worthy of remark, that the priests of ancient Egypt wore a breastplate very similar in form, and believed to be possessed of the same virtues; and it is perhaps equally singular, that others of the precise form, but made of feathers, were worn by the people of the Sandwich Islands. See the plates to Cook's Voyages, or the articles themselves in the British Museum.

breastplates in the *Archæologia*, vol. vii., from which our cut is copied. The ornaments consist of simple raised lines and bosses arranged circularly. In the same volume is engraved a later work of art, termed the *liath meisicith*, or stone of judgment, a large crystal set in silver, and surrounded by other stones. They no doubt had their origin in the Jewish Urim and Thummim.

In the second volume of the *Archæologia*, there is an engraving, which we also copy, of a lunar ornament, similar to that held by the Druid priest in the Autun bas-relief; it is tastefully and beautifully ornamented by indented work in lines and zig-zags, or chevrons, a simple species of decoration which runs through all the ornamental works of this early age. From the circumstance of the points of the crescent having upon them at right angles two small circular plates about the size of a guinea, they were also conjectured to be breast-ornaments, for by passing loops over these they would become readily and conveniently pendulous from the neck of the wearer. They are very thin: the one here engraved weighed but one ounce and six pennyweights.

Many other antiquities of the Druidic era may be found scattered through the various volumes of the *Archæologia*, Hoare's *Wiltshire*, King's *Munimenta Antiqua*, and Vallancey's *Collectanea de Rebus Hibernicis*.

The Romans in Britain.

After the subjugation of the Britons by the Romans, their rule extended over a period of more than 300 years; during which the Britons became Romanised thoroughly in their dress, adopting that and the manners in general of their conquerors: the bracæ were discarded, and the short Roman tunic, reaching only to the knee, and capacious mantle, varying but little from their own sagum, were their ordinary covering. Tacitus tells us, that as early as the command of Agricola in England, the British chieftains began to affect the Roman dress.

A few remarks on the costume of the Romans, condensed from Hope's *Ancient Costume,* and other more voluminous works devoted to that subject, will sufficiently point out the peculiarities of Roman dress. He tells us, that "the pre-eminent dress of the Romans, and which distinguished them in the most marked way, as well from the Greeks as from the barbarians, was the toga. This they seemed to have derived from their neighbours the Etrurians; and it may be called their true national garb. In the earliest ages of Rome, it appears to have been worn by the women as well as by the men, by the lowest orders as well as by the highest, at home as well as abroad, in the country as well as in town: love of novelty probably caused it first to be relinquished by the women; next, motives of convenience, by the men in lower stations; and afterwards, fondness of ease and

unconstraint, even by the men of higher rank when enjoying the obscurity of private life, or the retirement of the country. From the unsuccessful attempts, however, first of Augustus, and afterwards of Domitian, entirely to abolish a dress which still continued to remind the people more forcibly than was wished of their ancient liberty, it appears that the toga remained the costume of state and representation with the patricians until the last days of Rome's undivided splendour; and we may, I think, assert, that not until the empire was transferred to Constantinople did the toga become entirely superseded by that more decidedly Grecian dress the pallium."[1]

Mr. Hope is inclined to the opinion, that the true form of the toga was semicircular, and that although no tacks or fastenings of any kind are visible in the toga, their existence may be inferred from the great formality and little variation displayed in its divisions and folds. "In general," he says, "the toga seems not only to have formed, as it were, a short sleeve to the right arm, which was left unconfined, but to have covered the left arm down to the wrist. A sort of loop or bag of folds was made to hang over the sloped drapery in front, and

[1] A mantle which generally reached to the thigh, and was fastened by a fibula to the right shoulder, allowing free motion to that arm, and covering the left: its corners were loaded by weights to make it set more straight and elegantly on the body. The Saxon cloak or mantle was precisely similar.

the folds were ample enough in the back to admit of the garment being occasionally drawn over the head, as it was customary to do during religious ceremonies, and also probably in rainy weather." The figure of the Roman in his toga here given is copied from one in Hope's book: it very clearly shews its form, with the knobs to keep it down. The toga was formed of wool; the colour in early ages its own natural yellowish hue. In later periods this seems, however, only to have been retained in the togas of the higher orders, inferior persons wearing theirs dyed, and candidates for public offices having them bleached by an artificial process. In times of mourning the toga was worn black, or left off altogether.

The tunic was a later introduction among the Romans than the toga, and, being regarded as a species of luxury, "was discarded by those who displayed and affected humility, such as candidates and others. The tunic of the men only reached half-way down the thigh; longer tunics being regarded by them all as a mark of effeminacy, and left to women and to Eastern nations. The inferior functionaries at sacrifices wore the tunic without the toga; so did the soldiers when in the camp. The tunic of senators was edged round with a purple border, called *laticlavus*, and that of the knights with a narrow border, called *angusticlavus*.

"The pallium or mantle of the Greeks, from its being less cumbersome and trailing than the toga of the Romans, by degrees superseded the latter in the country and the camp. When worn over armour, and fastened on the right shoulder with a clasp or button, this cloak assumed the name of *paluda-*

mentum." The figure given in p. 23 is copied from a bas-relief, representing a Roman emperor assisting at a sacrifice, and clothed in this garment, which on these occasions was always drawn over the head, in token of religious reverence.

" The common people used to wear a sort of cloak made of very coarse brown wool, and provided with a hood, which was called *cucullus*. This hooded cloak, always given to Telesphorus, the youthful companion of Esculapius, remains to this day the usual protection against cold and wet with all the seafaring inhabitants both of the islands of the Archipelago and the shores of the Mediterranean." The small cut here given is copied from a figure of Telesphorus, engraved in Hope; and it will at once be seen how admirably this garb would adapt itself to our more northern climate. The costume of Rome would in many instances be the most comfortable and commodious of dresses; and as it found many analogies in the British garb, the native chiefs had but to discard the bracæ to speedily become Romanised. To this they soon accommodated themselves, and it became considered as a barbarism to retain the more uncivilised native dress.

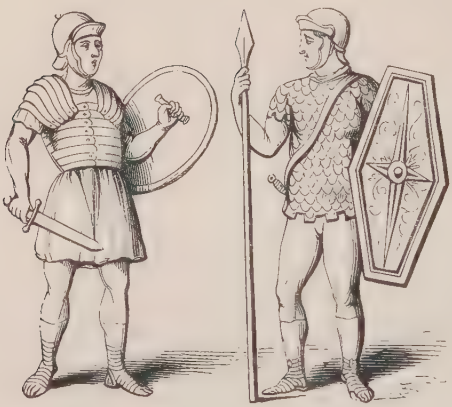
The difference of costume between the Roman and British ladies appears to have been not very great. The dress of the Celtic females generally was alike—a long gown reaching to the feet, and a shorter tunic to the knee. The figure of a Roman matron (p. 22), from a statue in the capitol, engraved by Hope, has been selected to shew how well such a dress would suit the Romanised British females. In his description of the more classic originals, Mr. Hope remarks, " The Roman ladies wore, by way of under-garment, a long tunic descending to the feet, and

more peculiarly denominated *stola*. This vestment assumed all the variety of modification displayed in the corresponding attire of the Grecian females. Over the stola they also adopted the Grecian peplum,[1] under the name of *palla*, which palla, however, was never worn among the Romans, as the peplum was among the Greeks, by men. This external covering, as may be observed in the statues of Roman empresses, displayed the same varieties of drapery, or throw, at Rome as at Athens."[2]

The costume of the Roman soldiers, who played so conspicuous a part at this period in Britain, may be obtained in all its varieties by a reference to the magnificent work of Montfaucon (*Antiquité Expliquée*), or to those describing and delineating the columns of Trajan and Antonine. Scarcely any book on ancient art, or any museum, can be consulted without specimens meeting the

[1] This article of dress, in the opinion of Mr. Hope, answered to our shawl, as well in texture as in shape: in rainy or cold weather it was worn over the head; at other times such a mode expressed humility or grief, and was usual in the performance of sacred rites. The intricacy of its own involutions, which varied with the taste of the wearer, prevented its falling off, as it was never secured by clasps or buttons. When very long and ample, so as to admit of being wound twice round the body, first under the arms, and a second time over the shoulders, it assumed the name of *diplax*.

[2] I cannot close my brief quotations from this valuable book without earnestly recommending it to the attention of all artists and others anxious to obtain information on the subject of ancient costume from the earliest period to the fall of Rome. The whole of this obscure and difficult period is descanted on and illustrated by a large quantity of beautiful engravings, from antique monuments of all kinds, so that the fullest reliance may be placed on their authenticity. Brief as the accompanying descriptions are, they are *complete*, and the inquirer at once obtains what he wants, without the trouble of extracting a small portion of information diluted in a much greater quantity of verbiage. For solid information, accuracy of delineation, and beauty of selection, this work is unrivalled; and its author merits the applause of all (and their name is legion) who may find it necessary to consult it.



attention. Two soldiers have been selected here from Roman bas-reliefs, which give a fair idea of the general appearance of the foot-soldiery of their legions. The first figure wears the laminated cuirass, as worn by private soldiers in the time of the emperors, consisting of bands of brass about three inches wide, wrapping half-round the body, and fastened upon a leathern or quilted substructure, the shoulders being also covered with similar bands; he wears a tunic barely reaching to the knees, beneath which appears the tight drawers, descending to the calf of the leg, and which were not in use by Roman soldiers before the imperial dynasty. Sometimes the tunic is covered with straps, four or five inches long, of leather or felt, and covered with small plates of metal; at others a single row hangs round the body from the waist, where the cuirass ends, and their shape and form allow the freest motion. The soldier beside him has a cuirass of scale-armour, formed of long flexible bands of steel, on a substructure of leather, made to fold over each other, and allow full play to the motion of the body. The tight drawers are very clearly shewn. Both wear the military sandals, called *caligæ*, which were set with nails or spikes underneath, for the convenience of a good foot-hold. A belt for a dagger or short sword is worn crossing to his *right* side, such as Polybius says were worn by the *hastati*,

the flower of the Roman infantry,[1] fit for either thrusting or cutting, with a strong, well-tempered blade, edged on both sides. They were short, and generally the blade was not more than twice or thrice the length of the hilt. The shields borne by these soldiers, one oval, the other angular, are good examples of those in general use.

In a battle the infantry of the Roman legion were drawn up in three lines: in the first were the *hastati*, the finest and youngest of the soldiery; the second was formed of the troops called *principes*,[2] older soldiers of experienced bravery; the third, from their position, were termed *triarii*, veteran soldiers, each carrying two strong javelins.

The light-armed troops consisted of the *velites* (so named from their agility), who had no armour but a helmet, a round shield of wood covered with leather, and a short sword. *Funditores*, or slingers, who wore only a helmet, having a shield for protection. *Sagittarii*, or archers, were adopted from the Asiatic and barbarian armies, who, in their early encounters with the Romans, frequently worsted them by the heavy discharge of their arrows.

The Roman cavalry were originally dressed only in their ordinary clothing, for the benefit of agility; they, however, after the conquest of Greece, armed much like the infantry, carrying swords, shields, and javelins capable of being used at either end.

Among the Arundelian marbles at Oxford is a bas-relief, found at Ludgate in 1669, to the memory of a British soldier of the second legion: he is represented with long hair, a short lower garment fastened round the waist by a girdle and fibula, a long sagum flung over his breast and left arm, ready to be cast off in time of action; naked

[1] So named from the *hasta*, or long spear, originally carried by them; but which was discontinued under the emperors.

[2] So called because they originally occupied the front of the army.

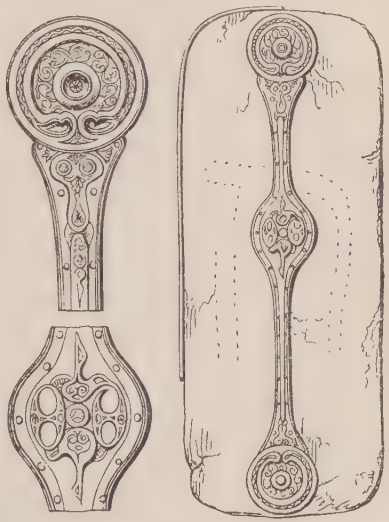
legs; in his left hand he holds a scroll, and in his right a long two-handed sword, the point resting on the ground. Pennant regarded this very curious bas-relief as a representation of a British soldier, probably of the cohors Britonum,[1] dressed and armed after the manner of the country. The slight difference between his costume and that of a Roman legionary will be at once seen. The figure beside him, wearing the long and capacious mantle, is copied from a Roman sepulchral bas-relief found at Cirencester in 1835.

In the line of the walls of Severus and Hadrian many bas-reliefs and inscriptions occur; they are in most instances in very ruinous condition, and the representations given of them in Horsley's *Britannia Romana*, Hodgson's *History of Northumberland*, and elsewhere, are rude and unsatisfactory; they, however, serve to shew how thoroughly the Roman habit was adopted. In the *Pictorial History of England* is engraved one of these votive stones to Romano-British citizens, which is here copied. The tunic with its loose sleeves, and the ample cloak fastened

[1] A body of soldiers expressly raised to defend the island from the attacks of the Scots and Picts, guard the coast from Saxon pirates, and maintain the power of the Romans within it.

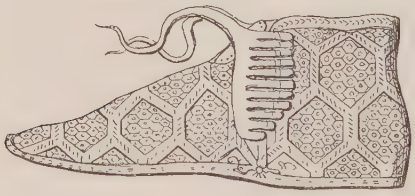
on the right shoulder by a circular fibula, the bare legs, and the *tout ensemble*, are perfectly Roman.

In the *Archæologia*, vol. xxiii., is engraved a curious military relic of this early period. It is the exterior coating of an ancient British shield, such as the Britons fabricated after they had been induced to imitate the Roman fashions. It was held at arm's length, by a handle fitted into the groove made by the ornament, the gripe being guarded by a convex boss. This shield appears to have been originally gilt; the umbo is ornamented with pieces of red cornelian fastened by brass pins; and, says Sir S. R. Meyrick, in whose possession this curious relic remains, "it is impossible to contemplate these artistic portions without feeling convinced that there is a mixture of British ornament with such resemblances to the elegant designs on Roman work as would be produced by a people in a less state of civilisation." We engrave this unique curiosity, with the ornament beside it, on a large scale, that its peculiarity may be more distinctly seen. It was found in the bed of the river Witham, in Lincolnshire.



The female dress, as before observed, underwent little or no change. The British *gwn*, from whence comes the modern "gown," descended to the middle of the thigh, the sleeves barely reaching to the elbows: it was sometimes confined by a girdle. Beneath this a longer dress

reached to the ancles. The hair was trimmed after the Roman fashion; and upon the feet, when covered, were sometimes worn shoes of a costly character, of which we know the Romans themselves to have been fond. An extremely beautiful pair was discovered upon opening a Roman burial-place at Southfleet in Kent, in 1802. They were placed in a stone sarcophagus, between two large glass urns or vases, each containing a considerable quantity of burnt bones. They were of superb and expensive workmanship, being made of fine purple leather, reticulated in the form of hexagons all over, and each hexagonal division worked with gold, in an elaborate and beautiful manner.

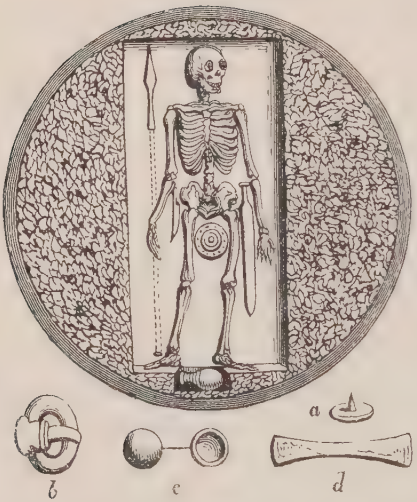


Many passages in ancient writers allude to the great attention paid by the Roman ladies and soldiers to the ornaments upon their shoes, which were as rich and costly as the circumstances of the wearer would permit. Philopœmon, in recommending soldiers to give more attention to their warlike accoutrements than to their common dress, advises them to be less nice about their sandals, and more careful in observing that their greaves were kept bright, and fitted well to their legs. The shoes were buried with their wearers, perhaps, as being the most valuable and showy article of dress, and one that the deceased would least wish to part with.

The Anglo-Saxons and Danes.

On the first appearance of the Saxons in Britain, they were in a state far less civilised than the inhabitants, upon whom the example of Roman life had not been unproductive of improvement. The pagan Saxons were fully aware of the advantages offered by a settlement in Britain, and so far improved their time, that in a few years after the final departure of the Romans, about A.D. 450, they obtained the mastery of Kent, and there founded their first kingdom. It is in the Kentish barrows[1] we find the most interesting relics of these early people, and of the late Romano-Britons. In the parish of Stowting, seven miles from the sea-shore, a part of Kent sacred to the early invaders, the barrows furnish some interesting data illustrative of the warlike simplicity of this people. Iron swords, heads of spears, and knives, with relics of shields, are found in the graves of the males; ear-rings, beads, and fibulæ, in those of the women.

[1] This term, applied to these early graves, is the genuine ancient one. In the Anglo-Saxon poem of *Beowulf*, one of the earliest of these effusions, we have the word 'beorh' used for it: it literally signifies a mound or hill (like its modern derivative *bury*),—these graves being piled high above the ground to a greater or less altitude, according to the importance of the deceased interred therein.



The engraving here given is copied from a plate in Douglas's *Neniæ*, and represents one of the most ancient of the Kentish barrows opened by him in the Chatham Lines, Sept. 1779; and it will enable the reader at once to understand the structure of these early graves, and the interesting nature of their contents. The outer circle marks the extent of the mound covering the body, and which varied considerably in elevation, sometimes being but a few inches or a couple of feet from the level of the ground, at others of a gigantic structure.[1] In the centre of the mound, and at the depth of a few feet from the surface, an oblong rectangular grave is cut, the space between that and the outer circle being filled in with chalk, broken into small bits, and deposited carefully and firmly around and over the grave. The grave contained the body of a male adult, tall and well-proportioned, holding in his right hand a spear, the shaft of which was of wood, and had perished, leaving only the iron head, 15 inches in length, and at the bottom a flat iron stud (*a*), having, a small pin in the centre, which would appear to have been driven into the bottom of the spear-handle; an iron

[1] The larger barrows are generally of the Roman period; that at Snodland, Kent, is 20 feet in height, and more than 200 in circumference. Silbury Hill, in Wiltshire, is 170 feet high, and 2027 feet round the base, covering 5 acres.

knife lay by the right side,[1] with remains of the original handle of wood. Adhering to its under side were very discernible impressions of decayed coarse linen cloth, shewing that the warrior was buried in full costume. A case of wood appears to have held this knife, in the same manner as the dagger already engraved at p. 8 was protected; and it is not unusual to find the lance-heads sometimes preserved in the same way. An iron sword is on the left side, thirty-five and a quarter inches in its entire length, from the point to the bottom of the handle, which is all in one piece, the wood-work which covered the handle having perished; the blade is thirty inches in length and two in breadth, flat, double-edged, and sharp-pointed, a great portion of wood covering the blade, which indicates that it was buried in a scabbard, the external covering being of leather, the internal of wood. A leathern strap passed round the waist, from which hung the knife and sword, and which was secured by the brass buckle (*b*), which was found near the last bone of the vertebræ, or close to the os sacrum. Between the thigh-bones lay the iron umbo of a shield, which had been fastened by studs of iron, four of which were found near it, the face and reverse of one being represented at *c*. A thin plate of iron (*d*), four and a half inches in length, lay exactly under the centre of the umbo, having two rivets at the end, between which and the umbo were the remnants of the original wooden (and perhaps hide-bound) shield;[2] the rivets of the umbo having apparently passed

[1] Some etymologists derive the name 'Saxon,' applied to these people, from the *seax*, or short sword, or knife, with which they were armed. No warriors are found without these knives, which may have been the prototypes of the daggers worn in the same way by those of the middle ages.

[2] Their shields were of wood, generally linden, which was of a yellow colour. The poem of Beowulf speaks of "the broad shield, yellow rimmed"

through the wood to this plate as its bracer or stay. In a recess at the feet was placed a vase of red earth, slightly ornamented round the neck with concentric circles and zigzag lines.

The barrows at Breach Downs, a few miles south-west of Canterbury,[1] lately opened by Lord Albert Conyngham, also afford similar specimens of spear-heads, knives, and iron bosses of shields; a few beads of various shapes and colours, with earrings of simple structure, and, occasionally, some *sceattas*, the earliest of the Saxon coins,[2] are met with in the graves of females.[3] The later tumuli contain fibulæ of a most beautiful character, with buckles and ladies' ornaments in a much more refined and elegant taste, pendant necklaces of garnets set in gold, like modern earring-drops; and this kind of ornaments is so univer-

(sidne scyld geolorand); it is sometimes called a "war-board" (hilde-bord); and in another instance we are told:

"hond-rong ge-feng, geolwe linde.

he seized his shield, the yellow linden-wood."

Archæological Album, p. 205.

[1] The site of Canterbury was occupied by a Roman town named Durobernum, which was chosen as the metropolis of the followers of Hengist and Horsa, and from them received the appellation of *Cantwara-buruh* (or 'the town of the Kentish men'), which has been softened down into its modern name. The high grounds or downs to the south, within a distance of a few miles, in a sweep from the south-west to the south-east of the city, are covered by groups of barrows, which are proved by their contents to be the graves of the Kentish Saxons, from their arrival in this island to the beginning of the seventh century. They are most numerous over the hills towards the south-west, which may fairly be termed the necropolis of East Kent.

[2] In the barrows at Stowting was found a rude imitation either of a Byzantine or Merovingian coin, such as were in circulation in and after the sixth century; such coins, and articles of the latest Roman period, are interesting confirmations of the date of these graves.

[3] In the barrows in Greenwich Park, Douglas discovered braids of auburn hair arranged in plaits over the head, with beads and portions of coarse woollen cloth, as well as some of a finer texture, which proved to be linen.

sally discovered in graves of this period, that one fashion and taste seems to have pervaded the country.[1] The period to which these later barrows may be safely ascribed is that between the years 582, when St. Augustine arrived in England and converted Ethelbert, and A.D. 742, when cemeteries were admitted near to churches and within the walls of towns.

The Welsh bard Aneurin, who lived in the sixth century, describes the early Saxon warriors he then saw, as wearing scale-armour, in some instances gilded, square helmets, wooden shields, spears, and daggers; all of which perfectly agrees with the contents of these early graves. They also wore a profusion of hair, of which they were as vain as women could be, wreathing it with beads and ornaments, their necks being encircled with gold torques.

For the costume of the later Anglo-Saxons we have abundant authority in the drawings executed by their own hands, and still existing among our collections of illuminated[2] manuscripts. It will be sufficient, however, for our purpose, and that of the artist, to confine our notice to

[1] Similar fibulæ and necklaces to those discovered in Kent have been found in the Derbyshire barrows. The early fathers of the Church were profuse in their denunciations of these follies. St. Cyprian, *De Discipl. et Habit. Virgin.*, says, "it is a great crime for virgins to adorn themselves with gold and gems; but (alluding to the early martyrs) that fires, crosses, swords, or wild beasts, are the precious jewels of the flesh, and better ornaments for the body, and much to be preferred to those which attract the eyes of young men and inflame their passions." A style of argument so unpopular in its construction, that we cannot wonder it was unheeded. St. Gregory Nazianzen, extolling his sister for her simplicity, says, "she had no gold to adorn herself, no yellow hair tied in knots and arranged in curls, no transparent garments, brilliant stones or jewels."

[2] The term 'illuminated' was used for those drawings executed in gold and body-colour, in ancient manuscripts, from the name applied to the artists who produced them. They were termed *illuminators* (Lat. *illuminatores*, Fr. *enlumineurs*), whence the name given to the paintings executed by them (Lat. *illuminatio*, Fr. *enluminure*).

a few of the more important ones, which most fully illustrate the general dress of the community; and nearly all that is wanted may be found in a manuscript in the Cottonian Collection,[1] now in the British Museum, marked "Claudius, B. 4,"[2] and Harleian Mss.,[3] No. 603; the first a translation of the Pentateuch into Anglo-Saxon, written and profusely illuminated in the tenth century, by Ælfricus, abbot of Malmesbury, at the command of Ethelward, an illustrious ealderman. It contains a vast variety of valuable illustrations, nearly every incident mentioned being delineated in a drawing, and all the characters represented in the costume of the period when the manuscript was executed; it being a custom (fortunately for the antiquary) with the artist to represent the subjects he was about to illustrate precisely as they would occur in similar circumstances in his own time. This has afforded a valu-

[1] So called from Sir Robert Cotton, who collected these MSS. during the reigns of Elizabeth and James I., and suffered much persecution on their account, as many private letters and papers of state were among them, and he was for years debarred the privilege of their use. His son, Sir Thomas Cotton, augmented the collection considerably.

[2] This is one of the "press-marks" originally used for the convenience of finding the books easily. They stood in presses or cases, over each of which was a bust of one of the Cæsars. Thus this book was in that one over which a bust of Claudius was placed: it stood on shelf B, and was the fourth book upon that shelf. The collection having been used for upwards of two centuries by learned men of all countries, and their references to the books used as their authorities given thus, it became essential that upon their removal no alteration should take place in this particular; and hence they are still referred to as they originally stood in the library of the Cotton family.

[3] This collection of manuscripts is so named from Robert Harley, earl of Oxford, and prime minister to Queen Anne, and his son Edward, the second and last Earl of Oxford, who brought together nearly 8000 volumes of letters, papers, charters, and documents of all kinds, illustrative of English and foreign history, inclusive of illuminated books on all subjects, many of an exceedingly rare, beautiful, and curious kind.

able fund of materials to the student of ancient costume and manners, and gives a reality to the study not to be found elsewhere. The dress, carriages, implements of war and husbandry, the pleasures of the chase, or the amusements of the people, are here fully delineated. The second manuscript is, probably, a century later; but it is executed with less finish, the drawings being slight, but valuable and varied, and furnishing some very curious pictures of manners. I have also made some selections from another manuscript in the Harleian collection, No. 2908, the Missal of the Church of St. Augustine, Canterbury.[1]

But perhaps the finest specimen of the arts in the tenth century is to be found in the library of his Grace the Duke of Devonshire. It is a splendidly decorated Benedictional, executed for Saint Æthelwold, and under his auspices and direction, to be used in his see of Winchester. It was completed between the years 963 and 984, and it is this known date that stamps so much value on the manuscript. With great liberality, its noble possessor allowed the Society of Antiquaries to engrave facsimiles of the thirty illuminations contained in the volume; and they were published, together with an account of the book, in the twenty-fouth volume of the *Archæologia*. As these are the finest specimens of the arts of design at present existing of this early period, and the book is more easily accessible than the others I have quoted, I would almost prefer directing the artist's attention to the admirably-executed facsimiles there published, and which

[1] Many other references might be given, as Saxon Mss. are not uncommon. Among the Cottonian collection may be cited, Cleopatra, C. 8; Nero, D. 4; Tiberius, A. 2, and B. 5; Vespasian, A. 8, &c. Among the Harleian Mss. 2803, 2820, 2506, &c., as well as some few among the Royal collection of Mss. in the British Museum. A glance at Strutt's lists will furnish many more.

will supply him with the costume, and more particularly the ornamental designs, of the period, to as great an extent as they can be obtained from any other source. The late Mr. Ottley, so well known for his knowledge of art and its history, declared "he thought these drawings in the highest degree creditable to the taste and intelligence of this nation, at a period when, in most parts of Europe, the fine arts are commonly believed to have been at a very low ebb."

For the royal costume of the Anglo-Saxons we meet with many authorities. The grants by King Edgar to the abbey of Winchester, which were written in letters of gold in the year 966, and which contain, opposite their names, the marks of the King and Saint Dunstan, and are now in the British Museum (Cotton Mss. Vesp. A. 8), give us the portrait of this monarch and his costume. In its details his dress is exceedingly simple, consisting of a plain tunic, over which is thrown a mantle or short cloak, and his legs are enswathed in bands to the knee. A finer example of royal costume is, however, to be found in the Benedictional above mentioned, and which is here copied. It represents one of the Magi approaching the Virgin and Child with his offering. He wears a crown of simple form, with a plain purple tunic reaching nearly to the knees, and confined round the waist by a linen girdle. His short blue cloak, bordered with gold, covers the left arm, leaving the right one

perfectly free, as it is fastened upon that shoulder by a gold fibula or brooch. The kind of bandaged stocking, so common on all Saxon figures, is seen in this instance to greater advantage than in any other known to exist. His legs are enswathed up to the knee in garters of gold, tied in a knot at the top, from which hang tassels. This peculiar feature of Anglo-Saxon dress was in common use among the shepherds and country-people of France as late as the 15th and 16th centuries, and was called *des lingettes*. In the Apennines, the Contadini wear a kind of stocking bandaged all the way up; the bandages generally crossing each other. In the Cotton Mss., Tiberius C. 6, is a representation of King David playing on the harp, whose legs are crossed with bandages diagonally; this was the original "cross-gartering" as mentioned by Shakspere in *Twelfth Night;* and the fashion lingered in England at a still later period. Barton Holyday, who wrote fifty years after our great dramatist, speaks of

> "some sharp, cross-gartered man,
> Whom their loud laugh might nickname Puritan."

The costume of a queen appears to have been nearly the same as that worn by the noble and wealthy ladies of the land; in a similar way that of their kings differs in no degree from the ordinary costume of a nobleman or chief, except in the addition of the regal diadem.[1] The figure selected as an example of queenly costume occurs in the Harleian Mss. No. 603. She wears a long gown, which falls in folds round her feet, and has wide hanging

[1] The crowns worn by both these royal personages are of the simple form so common in Anglo-Saxon illuminations. Pointed ornaments, like the fleur-de-lis, are those usually seen, and they are altogether more like our modern ideas of a French crown than the crowns worn at this early period by those sovereigns, as depicted in early French manuscripts, of which many are engraved in Montfaucon's *Antiquités de la Monarchie Française*.

sleeves; the figure is in outline in the manuscript, but the colours have been indicated by inks of a different tint: this gown is drawn with red. Over the gown is thrown a capacious blue mantle, which almost entirely envelopes the figure; it is wound round the waist and thrown over the left shoulder, from whence it descends behind the back and nearly reaches the ground; it is so disposed as to cover the left side of the body from the waist downward, leaving the right side partially free; the mantle hanging in folds from the left arm. This graceful disposition of so important a portion of the costume has a peculiarly grand and dignified effect, which is aided not a little by the extreme simplicity of the entire dress, which is perfectly unornamented.

The general civil costume of the Anglo-Saxons appears to have been exceedingly simple, as may be gathered from the cut here given, which affords a fair specimen of the

dresses worn by young and old men at this period. A plain tunic enveloped the body and reached to the knee, fastened round the waist with a girdle of folded cloth of the same colour, or secured by a band slightly ornamented. The

tunic was sometimes enriched by a border of ornaments in small compartments, generally representing leaves, or the usual square and circular simple patterns so common at this period, and of which a good illustration is afforded by the first figure engraved in the preceding cut. In the original it is of light blue, with a yellow border, and the ornament was probably worked upon it in gold threads.[1] The Saxon name for this article of dress was *tunic;* for in an illumination to be seen in the Cotton Mss., Claudius, B. 4, representing the brothers of Joseph bringing to Jacob his "coat of many colours," they exclaim, ðaſ tunican þe funðon ("this tunic we found"); and it is a curious instance of the simplicity of the Saxons in this article of their dress, that the "many colours" of the tunic are endeavoured to be conveyed to the eye of the spectator by the gradation of one tint only — blue, which is the colour of the tunic; and spots of darker and lighter blue fill the centre, while a border of light blue edges the bottom and wrists. This tunic, from the circumstance of its being held in the hand, and not worn upon the body, is clearly distinguishable in all its parts; it is made to fit closely round the neck, and is open half-way down the breast. It is also open at the sides, from the hip to the bottom. (See a cut of this tunic in the Glossary.) A short cloak was usually worn over it, as before observed, and generally fastened by a brooch upon the right shoulder; but sometimes the brooch was placed in the centre of the breast, the cloak or mantle hanging over the arms when uplifted, and occasionally reaching below the knees. A larger cloak was also worn, wrapped round the figure, similar to the mantle of the queen, already engraved, and of which an example is given in the second figure of the engraving: it is generally worn by persons of distinction

[1] The cloak of this figure is dark green; the hose white.

or grave elderly men. In the Cottonian Mss. just quoted, from whence this figure and the one beside it is obtained, the artist has always represented the Creator so attired. It is wrapped round the waist, and thrown over the left arm, sometimes covering the hand in its amplitude, or else gathered in a long fold and cast over the left shoulder. There is so striking an analogy between this capacious article of dress and the Roman toga, that it would lead us to suppose the latter was its prototype.[1] The shorter mantle sometimes loosely enveloped the right arm; and in the Benedictional of St. Æthelwold we see a pattern upon those worn by higher personages, generally composed of circles surrounded by dots or cross-shaped ornaments, enriched by simple lines: this mantle was sometimes pulled over the head like a hood; coverings for the head being seldom met with, and when they are, being generally conical hats or caps, completely Phrygian in shape, as the war-helmets of the time were; and it would seem that the head was generally uncovered, except in the time of war; yet many examples occur of war-scenes where the combatants have no protection for the head whatever. The hair was worn long, and hung upon the shoulders, being parted from the centre of the forehead, and tucked behind the ears; the beard was worn trimmed round the bottom, or else allowed to hang several inches upon the breast, and divided from the centre like a fork.

'Brech' and 'hose' are alluded to by Saxon writers. The breeches were tight to the leg, and sometimes ornamented round the thigh and middle of the leg with coloured bars; but sometimes they were wide at the bottom, and reached only to the calf of the leg—such a one is seen upon the mounted soldier engraved p. 52. The hose,

[1] This mantle is coloured light blue in the original MS., the long tunic with its wide sleeves is dark green.

made of skin or leather, is sometimes alluded to. They reached to the knee; and when unornamented by the bandages before described were generally bordered at the top. Their shoes are usually painted black, having an opening down the instep; no fastenings appear in the drawings, but they were secured by thongs. Strutt, in his *Horda Angel-Cynan*, has engraved all the four varieties he could meet with; they are extremely simple in form, and are entirely unornamented, although, as we shall have occasion to observe a little farther on, the fashion of enriching them with embroidery, and even precious stones, became common among the noble and the wealthy; while the middle classes indulged themselves with coloured or embroidered shoes of a very ornamental character, and which may have been the work of the ladies, who were celebrated for their ingenuity with the needle.

The ladies appear to have rivalled their lords in the simplicity of their costume. A long gown fell in folds over the feet, and a supertunic, reaching to the knee, was frequently worn over that; it seems to have been confined at the waist, and to have had a wider sleeve, reaching midway from the elbow to the wrist, though instances of longer sleeves occasionally occur. A very wide mantle covered the upper portion of the body, and this, with the coverchief, formed a characteristic feature of the dress of Anglo-Saxon ladies. In the figure here engraved from the Benedictional so frequently referred to, the book is held

in the left hand without the removal of the mantle which covers it; the right hand is, however, protruded, and shews the ornamental wrist of the sleeve, which fits tightly in a number of folds similar to the sleeves of the men, and which may sometimes represent a series of bracelets; for we are told by the writers of their own period, that they were in the habit of loading their arms with them. A hood or coverchief covers the head, and hangs over the shoulders, completing the nun-like costume then commonly worn. The second example of female costume occurs in the Harleian Mss., No. 2908. The figure is intended for the Virgin Mary, but, as usual, it is only the representation of a lady of the upper class. The two tunics are here very clearly seen: the upper one with its border and wide sleeve to the elbow, over which is a mantle that falls behind, and allows full liberty to the arms, unlike the companion figure: the hood, which seems wound about the head and falls in a graceful manner over the right shoulder, was an indispensable part of the dress at this period. Females of all ranks are seldom or ever seen without this hood, and even royal ladies wear it under their crowns. When the hair is seen, it generally lies in flat curls upon the head, and is bound by a fillet, slightly ornamented. The long gown, short upper tunic, and hood, is, then, the ordinary costume of the Saxon females; and in their dresses, as in those of the men, the prevailing colours are blue, red, and green, with sometimes pink and violet, but few are perfectly white.

The two female figures represented in the next page are selected from Cotton Mss., Claudius, B. 4, and may be taken as good examples of the costume of ordinary ladies, less dignified than those already given. The hood, coverchief, or head-rail (the latter being the genuine

Saxon name), is well shewn in the first figure in its most capacious form, covering the head and the upper part of the body to the knees.[1] The lady is lifting it up preparatory to mounting her horse. The companion figure has a much smaller red hood, but her gown of blue has very long sleeves, embroidered with a yellow ornament. They reach considerably below the hand. Strutt, in describing this figure, says, " I call this the *travelling* habit, because it is never represented but when the wearer is supposed to be performing a journey, and it might also probably be the winter dress of the time." The gown appears to be secured round the waist by a girdle, but instances occur where the tunics of both sexes are drawn tightly round the waist, but not girdled. The girdle is generally represented, not as a band, but as a folded swathe of cloth.

The ecclesiastical costume of the Anglo-Saxons may be well illustrated by the annexed figures, copied from an illumination in the ancient Missal of St. Augustine, formerly belonging to the monastery at Canterbury, and now in the Harleian collection, No. 2908. It

[1] It is of blue; the gown is red.

represents Abbot Elfnoth, who died in the year 980, presenting his book of prayers to St. Augustine, the founder of his monastery, and is one of the earliest representations extant of the official ecclesiastical habits used at this early period, the drawing having been executed in the abbot's lifetime. The saint is in full costume as archbishop, and wears the chasuble,[1] a purple mantle bordered with gold, which covers the upper part of the body, and reaches beyond the waist and as far as the wrist when the arms were allowed to hang beside the body, and which fell in a half-circle in front and behind when the arms were uplifted. Over this is the pall, a narrow strip of woollen cloth, upon which crosses were embroidered, and which passed over the shoulders of the metropolitan or archbishop, and with which he was invested on his nomination to the see. Immediately under the chasuble is the dalmatica (coloured yellow in the original) which has long sleeves reaching nearly to the wrist; beneath this appear the ends of the stole, a band or scarf passed over the shoulders and round the neck. The undermost part of the dress being the alb, of blue, with tight sleeves to the wrist. His shoes are black, and he wears no mitre, its first appearance in the Latin church being about the middle of the eleventh century.

Abbot Elfnoth wears a chasuble of green bordered with gold, having a hood, which projects upwards to a point behind his head, a dalmatic[2] of yellow embroidered with

[1] So called from the protection against the weather it afforded to the wearer; and derived, some writers say, from *casula*, a small house: for the same reason it was also called the 'pluvial.'

[2] The 'dalmatic' was the name given to the long flowing dress worn by priests, and resembling a gown in its form. The name is also frequently applied to the gown with wide sleeves, so common upon royal figures as late as the reign of Edward the Fourth, and which was a peculiar feature in royal costume, as we shall see in the course of our remarks. Pugin, in his *Glossary*

leaves (as is also that worn by the archbishop), and an alb of blue. Behind is an attendant priest, dressed in a yellow dalmatic similar to the abbot's, with a plain close collar and a blue alb ;[1] he carries the pastoral crook, which is of singular simplicity, varying in no degree from that of an ordinary shepherd. It had, indeed, an allusion to the Saviour as "the good Shepherd," and all the other portions of priestly costume have an allegorical allusion to the Christian faith. Thus the chasuble represents the purple garment which the soldiers put upon Jesus Christ; the stole, the cords with which he was bound, &c.

The priestly costume of the Romish Church had also a mystic allusion to the office of its wearers, and even their colours were symbolic.[2] It became customary to make

of Ecclesiastical Ornament and Costume, says it derives its name from Dalmatia, where it was originally used. It had longer and wider sleeves than the tunic, and was, he says, for many centuries peculiar to deacons. With the mysticism of the Roman Catholic Church, the two stripes upon this garment, before and behind, we are told, indicate that the bishop should exercise charity to all in prosperity or adversity.

[1] The alb, a long garment reaching to the feet, which, notwithstanding its name, was not always necessarily *white*, nor was it invariably made of linen cloth. It was intended to represent the white garment which Herod placed upon the Saviour after he had despised and mocked him. The details of ecclesiastical costume have been thus minutely described, because much confusion has arisen from the changes in name and form produced by centuries, and which render them difficult to be understood by the general reader: and this must be my excuse to *some* of the readers of these pages for what may seem to them to be unnecessarily minute descriptions; but of which I and other artists have felt the want.

[2] White indicated purity; blue, as it was the colour of the sky, indicated divine contemplation; green was symbolic of cheerfulness, the goodness of God, and of the resurrection; red was used to display the intensity of divine charity and love, and was worn during Passion Week, on the festival of Corpus Christi, and on all great occasions of rejoicing in the Church,—this colour being also emblematic of martyrdom, was worn on the festivals of saints; silver was indicative of chastity; and gold of purity, dignity, wisdom, and glory. See Pugin's *Glossary* for more on this subject.

minor distinctions between the clergy of different grades; thus the sandal of a bishop had more straps than that of a priest, as he was supposed to have greater need of visiting his flock. The girdle was the symbol of continency; but from the bishops hung a double sash, figuring the two means of preserving purity—fasting and prayer. Much of this mysticism is feeble in reason. Thus Rupert, bishop of Tuy, as quoted by Pugin, says, "The chasuble signifies the robe of Christ, which is the Church. It is ample and closed on all sides, to shew forth the unity and fulness of the true faith. The fore part represents the state of the Church before the passion of Christ; the back, the Church under the Gospel." It was indicative of charity, "because, as charity covers a multitude of sins, this covers the entire person," and to it was fastened the humerale, because hope embraces charity. The dalmatic was, according to Durandus, the type of an immaculate life, or of bountifulness towards the poor, "because of its large and broad sleeves." Deacons should have broader sleeves than sub-deacons, to shew that they should have a more ample charity! Bishops, for the same reason, ought to wear them still larger!

In a fragment of a black-letter religious poem, preserved in the Archbishop's Library at Lambeth, we have the following *Interpretacio Misse:*

"Upon his heed an amyte fyrst he layth,
Whiche is a sign, a token, and a figure
Outwarde shewynge grounded in the fayth;
The large albe by recorde of scrypture
Is ryghtwysnes perpetuall to endure;
The long gyrdle clennesse and chastyte;
Rounde on the arm the fanon dooth assure
All sobernes knyt with humylyte.
The stole also stretchynge ferre in length
Is of doctours the angelyke doctryne;

Mawgre heretykes to stande in theyr strength,
From crystes lawe neuer to declyne ;
Chesuble above with charyte to shyne
As bright as Phebus in his mydde spere
Holdeth euer his cours in the ryght lyne,
To frende and foo stratche out his bemes clere."

The early history of these sacerdotal vestments is not incurious. In M. Didron's *Annales Archéologiques*, tom. ii., is a curious paper on this subject by M. Victor Gay, in which they are traced from the classic costume, and more particularly from that worn by the ascetic philosophers. The capacious pallium, a woollen cloak wrapping the entire figure, and leaving the right arm free, was succeeded by the *penule* or *birrus*, a garment of less capacious form, which hung over the shoulders like a modern cloak, or was secured by a brooch on the breast. It is seen upon the figure here given from the engraving which accompanies this essay, and which is there copied from a painting in the catacombs of Rome, the work of the primitive Christians. A simple tunic girded round the loins, a close mantle, sometimes used as a hood, like the Roman paludamentum, or else having a hood attached, and sandals for the feet, completed the primitive costume of the fathers of the Church. This figure is supposed to have been executed in the sixth century; as is the second one, wearing the chasuble in its original form, which had begun to be adopted by the clergy in the fifth century, who had previously little to distinguish them from the

other members of the community except the excessive simplicity of their costume, so much resembling the ascetics. In the sixth century the clergy were enjoined to eschew the fashions of the laity, to disuse all gay colours, and to dress with gravity and decorum in a becoming costume, by which their holy office might be known. The chasuble, originally worn by laymen as well as ecclesiastics, answered both purposes well; and St. Augustin alludes to it, under the name of *casula*, as the habitual Christian vestment. It will be seen how completely it enveloped the whole body, when the arms fell on each side, like a small house, as its name implies. The form of the dalmatic, which took the place of the primitive colobium, with its wide sleeve and purple stripe on each side, which was woven in the stuff, may be seen in the first figure of the cut here given, also copied from the paintings in the catacombs, and which under the pontificate of Eutychien was used to enshroud the bodies of martyrs. It was introduced by the emperor Commodus in A.D. 190, and was adopted by the Christians in the third century; and in the sixth century it was publicly employed by the clergy of the Christian church, Pope Saint Sylvester rendering its use obligatory. It was worn by females as well as males; and is seen upon the figure accompanying that last described, and which represents Priscilla, an early martyr, copied from a cemetery on the Via Salara Nova. The sleeves are remarkable, as they have a double stripe of purple surrounding them. A writer in the *Dictionary of Greek and Roman*

Antiquities, edited by Dr. Smith, considers it identical with the clavus angustus of the Romans, a decorative badge, which properly belonged to the equestrian order, but which, like the more honourable latus clavus,[1] may not have been confined to any particular class originally. The stole of the modern Catholic church is most probably derived from this article of dress. Pugin considers it to represent its genuine "ancient form, with the present stole as a stripe or orphrey;"[2] and he alludes to the name 'stole' as derived from the dress of the Roman ladies, the *stola*, which was as characteristic of the Roman ladies as the toga was of the Roman men; and hence he considers the modern stole of the Catholic church to be but the border of the older dress. There is a curious painting in the tomb of Pope Callisto, on the Via Appia, representing the three children in the furnace, one of which is selected, to shew how closely the stripe on his tunic, which, in this instance, does not reach to the bottom, resembles the more modern stole. The writer already quoted, in the Dictionary just alluded to, tells us that the latus clavus was worn by the priests of Saturn at Carthage, and by the priests of Hercules at Cadiz; but the first figure in the next cut will shew that something still more decidedly like the modern stole was worn by the Romans. It represents

[1] The latus clavus was a single broad band of purple, extending perpendicularly from the neck down the centre of the tunic; the clavus angustus consisted of two narrow stripes running from the shoulder, as seen in the cut. Some authors consider these as identical with the Jewish phylacteries.

[2] This word is used for a band or border of rich work, generally of gold or silver texture, which is sewed on to church vestments or furniture. Of course it is here used analogically by Mr. Pugin.

a centurion sacrificing at an altar, having such a fringed stole round his neck as was worn in the early Church: it is copied from a bas-relief at Rome. In Monsieur Didron's very curious *Iconographie Chrétienne* is given our second figure, representing Pope Paschal, from a mosaic of the ninth century in the church of Santa Cecilia at Rome, which very clearly delineates the form of the ancient stole; while the plainness of the chasuble and dalmatic denotes his humility equally with the *square* nimbus, adopted as less dignified than the circular one usually given to saints and martyrs.

Saxon military and civil costume differed but little. Many warriors are represented with no other weapons but a shield, spear, axe, or bow and arrows, and without any addition to their ordinary dress. The mounted warriors here exhibited wear no extra clothing of defence: one of them is poising a spear in his right hand, and holds a shield in his left by the strap in its centre; he has a tight dress and full trousers; his shoes are pointed, and the spur, of the most ancient form, consists of a single goad. The warrior beside him flourishes a double axe or bipennis

in his hand, an instrument derived from the nations of earlier times. We sometimes see soldiers and husbandmen with their tunics drawn up to the girdle at each side, to allow of greater freedom in motion; for this reason the short tunic was preferred, or the close-fitting vest and trousers, as worn by the figures above delineated, and which occur in the Harleian Mss., No. 603.

The two figures here engraved from the same MS. give us good examples of the foot-soldiers of the day. One is habited in the tunic and long mantle, and holds in his hand the "kite-shaped shield" that came into use at the end of their dynasty. A spear with its pennon is also held in the same hand; but no sign of armour, and no helmet, appears on him. The other warrior has a short tunic, and over that a cuirass covering the body to the waist, where it ends in points. It would seem, from the indications in the original drawing, to have been formed of scales—the "scaly mail" of their early bards—made of overlapping slices of horn sewn upon coarse linen. He carries a round convex shield in his left hand, with a circular boss and projecting spike, which always appear upon their centres.[1] They were formed

[1] A writer in Dr. Smith's *Dictionary of Greek and Roman Antiquities* considers this shield to be the same as the *cetra* of antiquity, which was a small round shield made of the hide of a quadruped. It formed part of the defensive armour of the Osci. It was also worn by the people of Spain and Mau-

of leather,[1] the rim or boss of iron; and of this metal were their other weapons, which consisted of broad double-edged swords, daggers, long spears, and javelins. Some of these shields were large enough to cover the whole person. A curious example occurs in the Harleian Mss. No. 2908: it represents a soldier asleep at the sepulchre of Christ. He is dressed in a simple tunic, close trousers, and black boots reaching to the ankle, which have a double row of white studs running round the top and down the centre. He holds a spear in his hand, its head of curious form; and behind him is an immense shield ornamented with red rays springing from its central boss.

The general forms of Anglo-Saxon helmets and hats, which were frequently similar in form, may be gathered from the group here brought together from various sources, and which exhibits every variety to be met with. Fig. 1 shews the form of the square helmet, as worn at an early period by the Saxons; it gives its shape much clearer than any representation to be met with elsewhere, and is copied from a plate in Montfaucon's *Antiquities of France*, where it is worn by the guards of Lothaire, in a representation

ritania, and was constructed by the latter of the skin of the elephant. "From these accounts, and from the distinct assertion of Tacitus that it was used by the Britons," says this author, "we may with confidence identify the cetra with the target of the Scottish Highlanders." He engraves two figures from a Saxon Ms. of Prudentius (Cotton. Cleop. C. 8); but as the Saxon shield was convex, the Highland target, as we have before shewn, and probably the cetra also, was like the flat Britannic shield already engraved (p. 10).

[1] The strongest hides were used: one of the laws of Æthelstan prohibits the making shields of sheepskin, under the penalty of thirty shillings.

of that monarch and his court, executed in the ninth century. One nearly similar is worn by fig. 3, with the addition of a sort of crest, called by their writers "camb on helme," the comb of the helmet, in allusion to its analogy to that upon the head of a fowl: it occurs in the Harleian Mss., No. 603. Fig. 2 gives us the Phrygian-shaped cap, borrowed from classic times, and formed of leather, bound with metal, or made entirely of that substance. It is copied from volume xxiv. of the *Archæologia*, in a facsimile from Æthelwold's Benedictional, the figure who wears it representing Enoch the prophet. Fig. 4 is a pointed helmet of a simpler form, giving us a slight variation from that previously described. It occurs in the Harleian Mss., No. 603; as also does fig. 5, the back of which is serrated like a cock's-comb, and has the point projecting forward. Fig. 6 delineates the commonest form of helmet, and that most frequently met with: it is a plain conical cap, with a rim probably of metal, and occurs in the Cotton Mss., Claudius, B. 4. Hats of this shape are also constantly seen.[1] This head and fig. 2 also exhibit the only two varieties of beard worn by the Saxons; in one instance it is trimmed closely round the bottom,

[1] Strutt, speaking of the helmet, says: "the helmet, if it deserves the name, as it is commonly represented in the drawings of this era, appears to have been nothing more than a cap of leather with the fur turned outwards; but personages of rank have a different covering for the head; its form is conical, and apparently it was made of metal and gilt, for the colour of it is most frequently yellow." The specimens he gives of these helmets are similar to those of figures 5 and 6.

uniting with the whiskers, the upper lip being shaved; in the other instance the beard is parted from the centre of the chin. Both varieties are equally common.

The short period during which the Danish kings gained the ascendancy in Britain is very meagre in authorities upon which we may depend for the illustration of their peculiar costume. From an examination of what little we possess, and from stray passages to be met with in the writers of that early period, we find they differed but little from the Saxons; and the silence of the Saxon writers, who have carefully noted the peculiarities of their own countrymen, is a tacit argument for the fact. In the colour, however, a change may have taken place, if not in the shape of their garments; black being the favourite tint of this people, and "the black Danes" the common appellation by which they were recognised; a feeling carried out by themselves in the choice of the raven as their national emblem, and which figured on the celebrated standard of this "black army." They eventually discarded this colour, as they also did their original garments—the garb of sailors—so befitting their voyaging and piratical propensities; and having achieved conquests to be enjoyed, became as gay in clothing and effeminate in manners as their neighbours; at least so say the chroniclers, who also blame them for too frequently attracting the wives and daughters of the nobility by their fopperies. Long hair, which they regularly combed once a day, was a distinguishing feature with them, and one on which they prided themselves, exhibiting the most devoted attachment to this natural ornament, and in this particular completely rivalling the ladies. The "lover of the lady, *beauteous in his locks*," mentioned in the *Death-song of Lodbroc*,"[1]

[1] This wild rhapsody is an ancient Danish poem, supposed to have been uttered by Regnar Lodbroc, king of Denmark, in the eighth or beginning of

seems to usurp the praises that would be bestowed, according to modern notions, more appropriately upon the lady herself. The hair of King Canute is described as hanging in profusion over his shoulders, and the locks of many gentlemen descended to their waists; and so careful were they of their precious curls, that an anecdote is related of a young Danish warrior, whose "ruling passion, strong in death," induced an urgent request to the executioner, neither to allow his hair to be touched by a slave, nor even to be stained with his own blood during the decapitation he was about to suffer.

A manuscript register of Hyde Abbey is in the possession of the Duke of Buckingham, at Stowe, executed about the middle of the eleventh century, and which gives us various illustrations of the costume of this period, as well as full-length figures of Canute and his Queen Alfgyfe, here engraved from the plate in Strutt's *Horda Angel-Cynan*.[1] Canute is represented in a plain tunic and

the ninth century, when condemned to death. The North American Indians had a similar custom.

[1] Or, as the title continues, *A complete View of the Manners, Customs, Arms, Habits, &c. of the People of England from the arrival of the Saxons till the reign of Henry the Eighth;* a work containing much that is valuable mixed with some few errors. "In estimating his performances," says Dr. Dibdin, "we should not so much compare them with what might have been expected, as with what had been previously performed in our own country. In short, till the ardent and enterprising genius of Strutt displayed itself, we had scarcely any thing which deserved the name of graphic illustrations of the state of art in the earlier ages. When one thinks, too, that such a labourer was oftentimes working for subsistence 'for the day that was passing over him'—that the materials he had to collect were not only frequently scattered in distant places, but incongruous in themselves—that scarcely an Englishman had turned a turf in the field before him,—all the severer functions of criticism become paralysed in a generous bosom, and we are compelled to admit, that Joseph Strutt is not only 'a fine fellow in his way,' but is entitled to the grateful remembrance of the antiquary and the

mantle, the only novelty being that his mantle is tied by cords, ending in conical ornaments or tassels; he wears stockings nearly reaching to the knee, the tops ornamented by a band, very similar to the modern Highland one.[1] The

Queen is also perfectly Saxon in appearance; a simple gown with wide sleeves, a mantle tied like that of her husband, and a close covering for the head, beneath which peeps the royal circlet of gold and jewels, completes her costume. The figure of the Virgin, delineated above her in the original drawing, is also in all points the same as the Anglo-Saxon figures already engraved and described,

man of taste." What a strong satire and reproach is the industrious life of Strutt upon the "learned leisure" and unemployed time of many more independent and better-educated men!

[1] In June 1766, some workmen who were repairing Winchester Cathedral discovered a monument, wherein was contained the body of King Canute. It was remarkably fresh, had a wreath round the head, and several other ornaments of gold and silver bands. On his finger was a ring, in which was set a large and remarkably fine stone; and in one of his hands a silver penny. *Archæologia*, vol. iii. The penny found in the hand is a singular instance of a continuance of the pagan custom of always providing the dead with money to pay Charon.

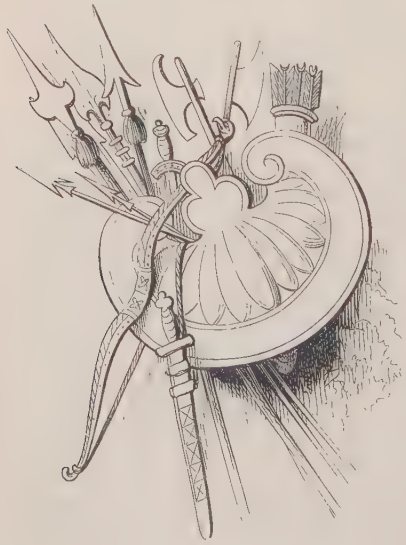
as are also the saints and apostles that appear in the same scene. Speaking of this manuscript, Dr. Dibdin says: "The drawings are executed in that peculiar style of art which characterises the productions of the tenth, eleventh, and frequently the twelfth century, namely, tall and somewhat disproportionate figures, flowing, or rather fluttering, draperies, elongated hands and feet; and a general delicacy of expression throughout both faces and figures." He has engraved (in the first volume of his *Bibliographical Decameron*, where this remark occurs) a group of saints and martyrs, a glance at which will shew the exact similarity of their costume to that of the Anglo-Saxons already described. One of the figures is here engraved; he bears a palm-branch in his right hand: the mantle fastened by a brooch on the right shoulder, the bordered tunic, and leg-bandages, are all of the Saxon form.

In the Danish barrows opened in this country, the articles of personal adornment are frequently very beautiful; they were invariably buried with the dead; and the warriors were particularly partial to their massive golden bracelets, which were consigned with them to the grave. In Douglas's *Neniæ Britannicæ* some of the contents of Danish barrows may be seen; and the fibula, forming No. 1 of the group engraved at page 72, is supposed by him to be Danish.

The Danish warriors were more expert as bowmen than their Saxon opponents, and they prided themselves upon this warlike accomplishment.[1] "Amidst the gust

[1] In the barrows the remains of the bow-brace, buried with the warrior, are frequently found.

of swords ne'er did the string of his unerring bow dismiss his bolts in vain," is the praise bestowed upon a warrior in Lodbroc's Death-song "The flexile yew sent forth the barbed reed—clouds of arrows pierced the close-ring'd harness," are expressions among many to be found in this spirited poem, indicative of the dependence placed upon this portion of a Danish army. The "ringed armour" alluded to was worn by the Anglo-Saxons before the Danish kings were seated upon the British throne; and is met with, but not frequently, in the illuminations of that period; it consisted of a tunic, perhaps of quilted cloth or leather, upon which was fastened rings of steel, side by side, covering the entire surface, exactly similar to those worn by the soldiers of William the Conqueror, which have been engraved hereafter.



The principal object in the annexed group is the singularly-shaped shield, which appears to have been peculiar to the Danes, who had, however, the orbicular shield also in use.[1] This is perfectly Phrygian in form; and is another instance, added to the many, of their preservation of the form of antique war-implements among them from very remote periods.

The antique Phrygian shield is here engraved from

[1] "Red were the borders of our moonlike shields," is an expression used by the hero Lodbroc.

one depicted in Hope's *Costume of the Ancients*, for the sake of immediate reference. The bipennis of the same ancient nation is also given; and the reader, by comparing it with that held by the Saxon warriors in p. 52, will see its perfect similarity.

The bow and arrows, the former of which is richly ornamented, is from Cotton Mss., Tiberius C. 6. The hatchets, spears, shield, swords, &c., are collected from Strutt's *Horda Angel-Cynan*, Meyrick's *Critical Inquiry into Ancient Arms and Armour*, Cottonian Mss., Claudius B. 4, and Harleian Mss., No. 603, and give a general idea of the weapons in use during this period.

Twenty-four years before the invasion of William the Conqueror, the crown of England reverted to the Saxons, and during that period Edward the Confessor and Harold the Second were seated on the British throne. Driven for safety to Normandy when but thirteen years of age, Edward returned, at the age of forty, to his native land a Norman in manners; and the feeling generated by twenty-seven years' intercourse with the people of another land, at a period when the mind is most susceptible of lasting impressions, clung to him, of course, through life. His Norman predilections were visible in all he did: he spoke in their language, and introduced their customs into his palace, which was pretty nearly populated by Norman adventurers, whose company the king, from long habit, generally preferred. The Saxons, who desired to be well with their monarch, learned to speak French, and urge their claims to notice in the favourite language of their masters; and the dress, fashions, and manners of the Normans were as faithfully imitated; much to the dis-

gust of the genuine Saxon lords, and which daily caused enrolments in the ranks of Earl Godwin, and others of the disaffected, who were loud in their condemnation of the changes wrought by the king. One novelty was introduced by Edward, for which we may be grateful—the introduction of the *Great Seal*,[1] which has continued from his era to our own, and furnishes us with the authentic regal costume of each sovereign in undoubted accuracy; and combined, as it generally is, with an armed figure on the reverse, it becomes of considerable value. Upon his great seal Edward is represented seated in regal costume, consisting of a plain robe reaching to his feet, and having tight sleeves, over which hangs a mantle, covering the left arm and leaving the right one free, upon the shoulder of which it is secured by a brooch or fibula. He holds in his right hand a sceptre, upon which is a dove. This sceptre is a staff of considerable length, reaching to the ground, after the fashion of the antique; a sword is in his left hand. Upon his head he wears the regal helmet, a fashion not unfrequent with the Danish sovereigns, who are often represented with it upon their coins.[2]

[1] Farms and estates were more anciently granted by the gift of the donor's sword or helmet, or his drinking-horn or cup. The Pusey family held their land of Canute by the gift of that monarch's horn. Grants of land to religious houses were made by laying a sod of the ground given upon the altar of the church. Written charters succeeded; but as few, even among the kings or nobles, could write, they affixed the mark of the cross to their names, as a sacred token of the inviolability of their grant. Edward the Confessor added to this the seal of the subscribing party, which became confirmed into law, the one being as necessary as the other; and thus commenced in England the custom of witnessing by "hand and seal" he had learned in Normandy.

[2] The chest, containing the body of Edward the Confessor, was opened during the reign of James the Second, when there was found under one of the shoulder-bones of the royal corpse a crucifix of pure gold, richly enamel-

This may not be an improper place to say a few words on the subject of early regal head-dresses and crowns. The earliest form of a distinctive ornament for kings is to be met with in the fillet, or head-band of gold and jewels, or, as it sometimes appears, of strings of jewels alone, and which is to be seen in the earliest coins of our national series. Upon the coins of the kings of Mercia it is very distinctly visible, and two examples are here given. Fig. 1 is from a coin of Offa, who reigned between A.D. 757 and 796. Fig. 2 is from a coin of Behrtulf, who flourished A.D. 839-852. Figs. 3 and 4 are of a later date, from Strutt's *Horda Angel-Cynan;* in some instances tassels or strings occur, dependent from it at the back of the head. On the coins of Egbert and Ethelwulf, a round close cap or helmet appears, which becomes very distinct in those of Ethelred and Canute; in the first of these two instances it is visibly a helmet, encircled by the points or rays of a crown; in that of Canute it takes the form of a close helmet, projecting over the forehead,

led, suspended by a chain of gold 24 inches long, which, passing round the neck, was fastened by a locket of massive gold adorned with four large red stones. The skull was entire, and was encircled by a band or diadem of gold one inch in breadth. Several fragments of gold, coloured silk, and linen, were also found, the relics of the regal dress, in which it was customary then, and centuries afterwards, to inter kings.

or else of that conical shape so common to warriors, and which has been already described when treating of that period. The best representation of this regal helmet I have yet seen occurs in Cotton Mss., Tiberius C. 6, and which is engraved at fig. 5. That of Edward the Confessor, from his great seal, as rendered by Sir S. R. Meyrick, is placed beside it, fig. 6. Of crowns, many varieties occur, and we frequently see them of the apparently inconvenient square form that the helmet of the soldiers appears to have also taken: an example, fig. 7, is selected from Cotton Mss., Tiberius C. 6, and others might easily be quoted. There is a representation of King Edgar, in Tiberius A. 3, of the same collection of manuscripts, in which that sovereign appears with a richly ornamented crown of that shape, fig. 8; and similar ones are worn by Lothaire, and other early French kings, as may be seen on reference to the plates of the first volume of Montfaucon's *Antiquités de la Monarchie Française.* The most common form of crown, however, in Anglo-Saxon times, appears to have been that depicted as worn by Edgar, in a representation of that monarch which occurs in his book of grants to the Abbey of Winchester in the year 966, and which is still preserved in the British Museum among the Cotton Mss., marked Vespasian A. 8; it forms fig. 9 of the group we engrave. Fig. 10 is from Harleian Mss. 603. Fig 11 from Cotton Mss., Tiberius C. 6, and is remarkable for the arch springing from its sides, which are decorated with florid ornaments, strikingly resembling fleurs-de-lis, and which are of such frequent occurrence on all these ancient diadems. Edward appears in crowns of various shapes upon his coins: one has a double arch, fig. 12; and Harold the Second wears one still more richly decorated upon one of his

coins, and which exhibits clearly the pendants that hang from the back of it (fig. 13).[1]

In the time of Edward the Confessor, noblemen wore dresses of fur or skins (*pelles*, from which comes our modern *pellisse*); and in Michel's *Chroniques Anglo-Normandes*, 1836, vol. i. p. 107, written about 1185, is a curious passage relating to a rencontre on a little bridge between London and Westminster (Strand bridge, probably), between Tosti, Earl of Huntingdon, son-in-law of Earl Godwin, and Siward, afterwards Earl of Huntingdon; which runs thus: "The said Earl (Tosti) approached so near to Siward on the bridge that he dirtied his pellisse (*pelles*) with his miry feet; for it was then customary for noblemen to use skins without cloth."

During the reign of Harold the Second, who had also visited and resided in Normandy, at the court of William, the Duke of that province and afterwards the Conqueror of England, we meet with the same complaint of the prevalence of Norman fashions. The monkish chroniclers declare that the English had transformed themselves in speech and garb, and adopted all that was ridiculous in the manners of these people for their own. They shortened their tunics, they trimmed their hair, they loaded their arms with golden bracelets, and entirely forgot their usual simplicity. The custom of covering the arm from the wrist to the elbow with ornamental bracelets has been before alluded to; they appear to have been marks of distinction, of which they were not a little vain. There is a curious representation of the temptation of Christ in Cotton Mss., Tiberius C. 6, in which the evil

[1] A glance at the plates of Ruding's *Annals of the Coinage of Great Britain*, or Hawkins's *Silver Coins of England arranged and described*, will furnish other examples to those already given, and bear out these remarks more fully.

one is displaying the "riches of the world" to the Saviour, and these bracelets form a conspicuous part of the "glory thereof."

The Bayeux Tapestry, of which we shall have much to say during the next reign, gives a curious representation of the coronation of Harold. The monarch is seated upon a raised throne, and holding a florid sceptre of a singular form and of considerable length.[1] On his right stand two courtiers, who appear to be vowing allegiance upon the sword; on his left stands Stigand, Archbishop of Canterbury. It is altogether a valuable illustration of the extreme simplicity of the regal, noble, and ecclesiastical costume of this period. Harold is elsewhere represented in a plain red tunic, yellow cloak and stockings, a blue close cap, and blue shoes.

"In the military habit," says Mr. Planché,[2] "Harold ordered a change which led to his decisive success in Wales. The heavy armour of the Saxons (for the weight of the tunic, covered with iron rings, was considerable) rendered them unable to pursue the Welsh to their recesses. Harold observed this impediment, and commanded them to use armour made of leather only, and lighter weapons. This leathern armour we find to have consisted in overlapping flaps, generally stained of different colours,

[1] Upon the coins of Edward the Confessor, and in the drawings of our early Anglo-Saxon kings, the sceptre is a long staff reaching to the ground, surmounted by a ball, and apparently about five feet high.

[2] History of British Costume.

and cut into the shape of scales or leaves; it is called *corium* by some of the writers in the succeeding century, and *corietum* in the Norman laws. It was most probably copied from the Normans; for in the Bayeux Tapestry we perceive it worn by Guy, Count of Ponthieu, and Odo, Bishop of Bayeux, the brother of William the Conqueror; and it continued in use in England as late as the thirteenth century."

The ladies during all this time appear to have escaped censure, by their adherence to the simple garb so long in fashion among them; though we shall see that, when they once broke bounds, about a century after this period, they ran to the other extreme, and obtained a full share of the monkish censure that was now exclusively appropriated to their lords. During the period of which we are treating, they seem, with some few exceptions, to have been of a most exemplary character, exercising the domestic duties with virtuous unostentation, and every incidental or casual notice exhibits them in the amiable light of kind mothers and good housewives.[1] They and the clergy shared the learning of the age between them. All remember the beautiful story of Alfred's mother, the good Osburgha, who wedded him to learning by the promise of a splendidly ornamented volume of Saxon poetry, which caught his youthful eye while she was reading it surrounded by her children, and which he won by successfully endeavouring to read its contents. Editha, the neglected wife of the priestly Edward the Confessor, was as remarkable for her mental accomplishments as for her beauty, her gracefulness, and cheerful amiability of temper. Ingulphus, the monk of Croyland, who was her contemporary and personal acquaintance, speaks of her with a

[1] The title of *Lady* comes from the Anglo-Saxon 'leve-di,' and literally signifies "the giver of bread,"—an honourable tribute to their philanthropy.

homely and subdued enthusiasm that is singularly touching, declaring that she sprang from Earl Godwin, her rough and turbulent father, as the rose springs from the thorn. "I have very often seen her," says he, "in my boyhood, when I used to go to visit my father, who was employed about the court. Often did I meet her as I came from school, and then she questioned me about my studies and my verses; and willingly passing *from grammar to logic*, she would *catch me in the subtleties of argument.* She always gave me two or three pieces of money, which were counted to me by her handmaiden, and then sent me to the royal larder to refresh myself."

The ladies were also much skilled in physic; and the time unemployed in the practice of that art was devoted generally to works of charity, to study, or to needlework, in which they were great proficients. Their moral value, which consisted in the due performance of their duties as mothers and housewives, gave them a permanent influence and authority greatly beneficial to society in general. Alfred, in his translation of *Boethius*, has given us a beautiful picture of conjugal love, which may have been sketched from nature by this learned and good man, on whom the name of king could cast no additional lustre.

The Normans.

The great seals of the kings of this dynasty exhibit each monarch in dresses varying in a very slight degree from each other. A tunic, reaching half-way below the knee, and a mantle thrown over it and fastened by a fibula on the shoulder or in front, completes their costume. William the First holds a sword in his right hand, and an orb, surmounted by a cross, in his left; as also does his son Rufus. Henry the First and Stephen bear also swords and orbs, but the crosses upon them are surmounted by large doves. Of William the First various representations occur in that valuable picture of the manners and costume of his period, known as the *Bayeux Tapestry*, and which is traditionally recorded to have been worked by his Queen Matilda, and the ladies of her court, to commemorate the invasion and conquest of England by her husband, and by her presented to the Cathedral of Bayeux in Normandy, of which Odo, the turbulent half-brother of William, was bishop: it reached completely round the Cathedral, where it was exhibited on great occasions.[1]

[1] It is now preserved in the town-hall of the city (having been removed from the Cathedral since 1803), where it is kept coiled round a roller: the tapestry measures 20 inches in breadth, and is 214 feet in length; it ends

This pictorial history of the Conquest commences with Harold's visit to Normandy at the instigation of Edward the Confessor; and gives all the incidents of his stay at William's court, his subsequent departure, the death of Edward and his funeral at Westminster, the coronation of Harold, William's invasion, the battle of Hastings, and Harold's death. In addition to all this, many minute facts are recorded, and persons depicted and named that have escaped the chroniclers.

Besides the figures of William in this tapestry, there is a full-length portrait of him in a manuscript that formerly belonged to Battle Abbey (which was founded by him to commemorate his conquest), and relates to its affairs until A.D. 1176: it is engraved in Dr. Dibdin's *Bibliographical Decameron*, vol. i., from the original in Cotton Mss., Domitian 2. In the public library at Rouen is a curious manuscript by William, Abbot of Jumièges, to which abbey William was a great benefactor, and in whose presence the church was dedicated to the Virgin, by Saint Maurille, Archbishop of Rouen, in 1067. At the commencement of the book is a drawing representing the historian offering his book to the Conqueror; the copy here given was drawn by me from the original, while at Rouen two years since, and is now for the first time engraved. It is the best regal figure of William we possess. His tunic has wide sleeves with a richly ornamented border;

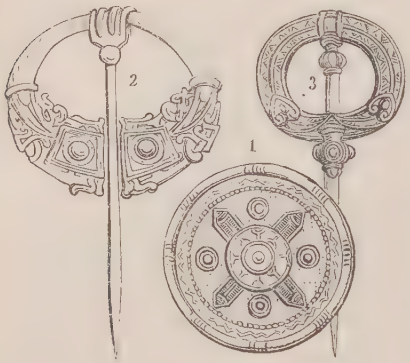
abruptly, and some portion is wanting. Dr. Dibdin, in his *Tour in Normandy*, has engraved the tapestry on its roll, as it usually appears, and also has given a facsimile of one of the portraits of William, copied, thread for thread, in imitation of the original needlework. The Society of Antiquaries, feeling the value of this curious historic production, despatched Mr. C. A. Stothard to Normandy to copy it in the most accurate manner, which he effected with minute truthfulness; and copies of his drawing, one-fourth of the original size, were published in the sixth volume of their work, the *Vetusta Monumenta*.

a mantle is fastened to his right shoulder by a brooch or fibula. His crown is of singular shape, a combination of cap and crown,[1] and he holds in his left hand a sceptre of somewhat peculiar form. His face is so carefully drawn that it bears the marks of portraiture; and a broad full face seems to be the characteristic distinction of the Conqueror in all contemporary representations of him.

The ordinary costume of the people during this reign appears to have been as simple as that of the Anglo-Saxons. Short tunics, with a sort of cape or tippet about the neck; and drawers that covered the entire leg, known as 'chaussés,' were worn, sometimes bandaged round the leg with various colours, or crossed diagonally. William is represented in one instance with blue garters and gold tassels over his red chaussés, very similar to the regal figure engraved as an illustration to the previous account of this fashion among the Saxons. Full trousers reaching to the knee are not uncommon, as may be seen in the instances given at p. 73; and one example occurs in the tapestry in which they end in a series of vandykes, or points of different colour to the trouser itself. The tunic, too, was sometimes variegated in perpendicular stripes from the waist, where it was confined by a coloured girdle. Their mantles, as before observed, were fastened by brooches or pins of an ornamental character, either square

[1] The *Saxon Chronicle* describes William as wearing the regal *helmet* "thrice every year when he was in England. At Easter he wore it at Winchester, on Pentecost at Westminster, and in mid winter at Gloucester."

or round, and which, having been common for ages previous, remained in fashion centuries afterwards. Three specimens are here engraved; one of the most ancient form (fig. 1) is copied from Douglas's *Neniæ Britannicæ;* the others, which combine both pin and brooch, and were most probably executed about this period, are drawn from the originals in the collection of the Royal Irish Academy, Dublin.



Their shoes are represented of various colours upon the tapestry, yellow, blue, green, and red; they wear also short boots reaching above the ancle, with a plain band round their tops.

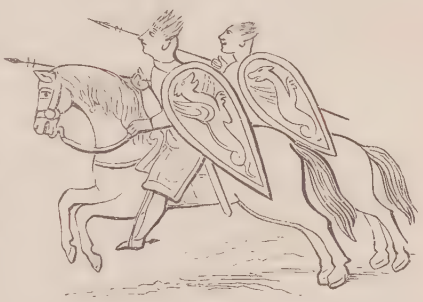
The male costume is, throughout the tapestry, similar to that worn by the figures to the left of Harold in the cut of his coronation already described, and which, in fact, varied but little from that of the Saxons.

There was, however, one striking peculiarity in the Normans who came with William, and that was the singular fashion of shaving *the back of the head* as well as the entire face. It was so great a novelty, that the spies sent by Harold to reconnoitre the camp of William, declared they had seen no soldiers, but an army of priests.

> " One of the English who had seen
> The Normans all shaven and shorn,
> Thought they were all priests,
> And could chant masses;
> For all were shaven and shorn,
> Not having moustachios left.

This he told to Harold, that the duke
Had far more priests
Than knights, or other troops."

Such are the words in which this incident is described by Wace, the Anglo-Norman poet of the twelfth century, and the historian of the Dukes of Normandy and their descendants.



The engraving here given of two mounted soldiers, — from the Bayeux Tapestry, — shews this fashion very clearly: the central tufts of hair were sometimes covered by a close coif, or cap, which, passing over the centre of the head from the tip of each ear, left the back quite bare of covering, for the purpose of displaying this fashion more plainly. Mr. Planché, in his *History of British Costume*, says that it was adopted from the nobles of Aquitaine, who had been distinguished by this extraordinary practice for many years previous to the Conquest; and who had spread the fashion after the marriage of Constance, Princess of Poitou, with Robert, King of France, in 997, by following her to Paris, and there exhibiting themselves thus shorn; their general manners being, according to contemporary authority, distinguished by conceited levity, that and their dress being equally fantastic. But Fashion, who can invent nothing too ugly or too absurd for her votaries to adopt and defend, and whose sway is as blindly submitted to in our own day as it was by the exquisites in that of William of Normandy, spread these absurdities amazingly; much to the annoyance of the clergy, who lamented over the

changes they could not avert, and the simple honesty of the "good old times" of their forefathers, with as much zest as the writers of a later period, when talking of this visionary era — a golden age that existed only in imagination.

Once established in England, and revelling in the riches their rapine procured from its unhappy inhabitants, the courtiers of the Conqueror gave way to their ostentatious love of finery, which increased during his reign, and in that of Rufus arrived at its height, producing a total change in the appearance of the people. The king having set the example, of course the courtiers followed it; and the clergy are declared to have been equally distinguished with them for their love of attire both whimsical and expensive.[1] Not content with the amount of ornament their dresses could contain, they sought extra display by enlarging them to the utmost; allowing their garments to trail upon the ground, and widening their sleeves until they hung, not only over the entire hand but several inches beyond it, even falling to the middle of the leg when their arms descended. One of the royal figures here engraved from Cotton Mss., Nero C. 4, exhibits these sleeves very clearly. In the original this group is intended to represent the three Magi. The figure to the left shews another kind of sleeve, frequently seen in the illuminations of this period, and which looks like a very broad cuff turned over from the wrist; it is generally gilt in the delineations where it is met with, and widens as it reaches the elbow, towards which it tapers to a point projecting

[1] "At this time preists used bushed and braided heads, long-tayled gounes and blasyn clothes, shinyng and golden girdles; and rode with gilt spurs, using of divers other enormities." Fabian's *Chronicle*, quoted by Strutt, who says, this account is confirmed by Malmsbury, and neither the preaching nor the authority of Anselm could correct these vices.

from the arm. The mantle of this figure is tucked under the arm, to prevent inconvenience from its length in walking. These mantles were made from the finest cloths, and lined with costly furs; and Henry I. is said, by the historians, to have had one presented to him by the Bishop of Lincoln that cost one hundred pounds.

The length of their garments, and the love of amplitude that characterised the fashionables of this period, induced them to discard the close shaving introduced at the Conquest, and to allow their hair and beard to vie with their apparel in length and inconvenience; which extorted from the clergy the title of "filthy goats." The cut of the Magi shews this fashion well (as do also some others a little farther on): their beards are nicely combed, and the moustachios allowed to hang to considerable length over it in single carefully-formed locks.

The earliest sculptured effigies of English sovereigns we possess are those of Henry I. and his Queen Matilda, at the sides of the great west door of Rochester Cathedral, and of which the cut on the next page is a copy. They are much mutilated; and that may have been the work of Cromwell's soldiers,[1] who committed so many acts of

[1] The buff-coats and bandeliers of some of them yet remain there; and it would be well if these were the only mementos of their visit, for, during that period, the stained-glass windows were destroyed, and the monuments battered in the most reckless manner.

similar wanton mischief in our cathedrals, but in no one more so than in Rochester. The king is in the flowing dress of the period; a long dalmatic lies in folds over his feet, and it appears to be open in front—it is partially covered by the super-tunic, which is gathered round the waist, but no girdle is visible; a long mantle lies in folds over his left arm, and is partially tucked beneath his right hand, in which he holds a sceptre; a small model of a church (intended for Rochester, which he nearly built) is in his other hand. The crown is much damaged, but it appears to have been very simple. His beard is trimmed round, but his hair is allowed to flow in carefully-twisted ringlets upon his shoulders, and is apparently hanging luxuriantly over the back.

A singular dream, which happened to this monarch when passing over to Normandy in 1130, has been depicted in a manuscript of Florence of Worcester, in Corpus Christi College, Oxford. The rapacity and oppressive taxation of his government, and the reflection forced on him by his own unpopular measures, may have originated the vision. He imagined himself to have been visited by the representatives of the three most important grades of society—the husbandmen, the knights, and the clergy—who gathered round his bed, and so fearfully menaced

him, that he awoke in great alarm, and, seizing his sword, loudly called for his attendants. The drawings that accompany this narrative, and represent each of these visions, appear to have been executed shortly afterwards, and are valuable illustrations of the general costume of the period. One of them is introduced in this place.

The king is here seen sleeping; behind him stand three husbandmen, one carrying a scythe, another a pitchfork, and the third a shovel. They are each dressed in simple tunics, without girdles, with plain close-fitting sleeves; the central one has a mantle fastened by a plain brooch, leaving the right arm free. The beards of two of these figures are as ample as those of their lords, this being an article of fashionable indulgence within their means. The one with the scythe wears a hat not unlike the felt hat still worn by his descendants in the same grade: the scroll in his left hand is merely placed there to contain the words he is supposed to utter to the king.

Such, then, was the costume of the poorest of the commonalty. Ascending a slight degree in the scale of life, we shall find an increase in the ornamental details of dress. The figures on the next page give us the ordinary costume of the middle classes during the reigns of Rufus, Henry I., and Stephen. The youngest figure (intended, in the original delineation, for David with his sling) is habited in a long tunic, reaching nearly to the ancles; it is red, with a white lining, and has a collar gilt in the original, as also are the cuffs, which reach nearly to the

elbow; it is bordered with a simple ornament, and is open on the left side from the waist downward, a fashion that appears to have been very common at this period. He has tightly-fitting chaussés, and high boots, or perhaps the older leg-bandages. The figure beside him (who represents, in the original MS., Noah with his hatchet about to build the Ark) wears a hat similar to the Anglo-Saxon helmet in shape; a moustache and beard of moderate proportions; a very long full red tunic with hanging sleeves, over which is thrown a green mantle bordered with gold. His tunic is open from the side, displaying what appears to be a stocking reaching to the knee, and is certainly much the earliest representation of that article of apparel yet noticed; his shoes are ornamented by diagonal lines crossing each other, and complete what may be considered as a fair sample of the ordinary costume of the age.

We have here the common travelling-dress in use at this period. The original is intended for the Saviour meeting the two disciples on the road to Emmaus. The dress worn by the Saviour varies but little

from that of Noah in the last cut, except that he wears an under-tunic, and his mantle, fastened by a narrow band across the chest, is held up by the right hand. The figures of the disciples are, however, the most curious, the central one particularly so, as he would seem to wear a dress expressly invented for travelling: his large round hat, with its wide brim, seems to be the original of the pilgrim's hat, so well known in later times, and which formed so distinguishing a mark in their costume. His short green tunic, well adapted for journeying, is protected by a capacious mantle of skin, provided with a 'capa,' or cowl, to draw over the head, and which was frequently used in lieu of a hat. He wears white breeches, ornamented with red cross-stripes; they end at the ankle, where they are secured by a band or garter,[1] the foot being covered by close shoes. His companion wears the common cap so frequently met with, and he has his face ornamented to profusion by moustache and beard, each lock of which appears to be most carefully separated, and arranged in the nicest order. He has an under-tunic of white, and an upper one of red, and a white mantle bordered with gold; he also wears the same kind of breeches, reaching to the ankle, but he has no shoes: which frequently appears to have been the case when persons were on a journey. A selection of various shoes and leg-coverings has been made from the MS. that has supplied us with these examples—Cotton collection, Nero C. 4,[2] and which exhibits nearly all the varieties to be met with.

[1] Strutt considers this to represent "the coxalia, or trousers, which reach to his ancles, and are bound upon his leg by leg-bandages, in the manner already described."

[2] A manuscript which contains a series of drawings of scriptural subjects, which are of much value for the accurate delineations given by the ancient designer of the costume of his own age, in which he has clothed all the figures.

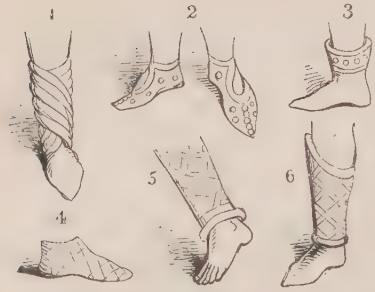


Fig. 1 is a curious swathing for the lower part of the leg, above the shoes, worn by shepherds: it looks very like the haybands of a modern carter.[1] Fig. 2 is a pair of the richly-ornamented shoes, before referred to as frequently worn by the richer classes. Fig. 3 is a sock, or half-boot, also ornamented round the top. Fig. 4, a shoe ornamented by lines crossing each other diagonally. Fig. 5 shews, upon a larger scale, the termination of the trouser already described, with the band securing it round the ankle. Fig. 6 is a boot, the top of which is cut much like the cuffs upon the royal figures and others before engraved and described: from the ankle upwards it is ornamented with red cross-bars, but it may probably be intended for the stocking, as seen above the shoe.

From the feet let us ascend to the head, and consider the usual coverings worn there. Fig. 1 gives us the flat close cap, and also displays to much advantage the mode of dressing the beard. Fig 2 has the common round skull-cap. Fig. 3 wears one of a Phrygian shape. Fig. 4 has the cowl, as usually worn over the head. These,

[1] Some writers, indeed, affirm that the practice of enswathing the legs with haybands was the origin of the cross-gartering, so fashionable among the Saxons and Normans.

and the full-length figures given before, comprise nearly every variety worn.

During this period the ladies gradually merged from the simplicity of the Anglo-Saxon costume into all the extravagance of shape and material revelled in by the gentlemen. The alteration appears to have commenced in the sleeves; and the figure to the left in the subjoined cut depicts this change. The long narrow sleeve suddenly becomes pendulous at the wrist, and is more than a yard in length. All the other parts of the dress are precisely similar to that worn by the Saxon ladies before described. They appear to have become gradually longer and wider, and are sometimes tied up in knots. They are generally of a different colour from the rest of the dress. Their gowns also, like the tunics of the gentlemen, are excessively ample, and lie in folds about their feet, or trail at length behind them. These trains were also occasionally tied up in knots; and the symmetry of the waist was preserved by lacing, in the manner of the modern stays. The illuminator of the MS. from which we have so frequently copied (Cotton Collection, Nero, C. 4), in the representation of Christ's temptation, has satirically dressed his infernal majesty in the full costume of a fashionable lady of this period. His waist is most charmingly slender, and its shape admirably preserved by tight lacing from the waist upwards, the ornamental tag depending from the last hole of the boddice. His long sleeves

are knotted on his arm; and his gown, open from the right hip downward, is gathered in a knot at his feet. It is an early instance of a fondness for caricature, which was indulged in occasionally by ancient illuminators.

But the hair of the ladies was indeed "a glory unto them," for they far outdid the doings of their lords, extravagant as they were in this particular. They wore it in long plaits that reached sometimes to their feet. The effigy of Queen Matilda, at Rochester, on p. 76, affords an excellent example of this fashion: it descends in two large plaits to the hips, and terminates in small locks. These treasured ornaments were bound with ribbons occasionally, and were sometimes encased in silk coverings of variegated colours. The lady to the right in the last cut is represented as wearing one of these ornamental cases, which reaches to her feet, and ends in tassels.[1]

The ecclesiastical costume of this period is chiefly remarkable for the increase of ornament adopted by the superior clergy, and which called forth the strongest animadversions from the more rigid precisians of their own class. Sumptuary laws were made, and partially enforced; for both now and afterwards it was found much easier to make the laws restraining excess in apparel, than to enforce the rich to keep them. The next cut exhibits the costume of the higher order of clergy, the first of whom is arrayed in a chasuble, richly bordered, apparently with jewels: his dalmatic varies from that worn by the Anglo-

[1] In 1839 a coffin was discovered in the abbey church of Romsey, which had originally contained the body of a female of this early time. The bones had entirely decayed, but the hair, with its characteristic indestructibility, was found entire, and appeared as if the skull had only recently been removed from it, retaining its form entire, and having plaited tails eighteen inches in length. It is still preserved in a glass case, lying upon the same block of oak which has been its pillow for centuries.

Saxon prelates, in being open at the sides; it is very richly ornamented. The first approach to a mitre is visible in the cap that covers his head, from which hang the pendent bands called the *vittæ*, or *ansulæ*, which always appear upon mitres, and frequently upon crowns.[1] The adjoining figure is more plainly habited: a novelty appears in the upper part of his dress,—the sort of ornamental collar, or apparel of the amice, which falls from the neck over the shoulders. One very similar is also seen upon the figure of Roger, bishop of Sarum, who died 1193, and which is now in Salisbury Cathedral. It has been engraved in Britton's history of that edifice, and forms the first plate in Stothard's *Monumental Effigies*.[2]

[1] It has been supposed that they were originally used for fastening them beneath the chin. The crown on the Great Seal of Henry I. shews these appendages very plainly; and a story is told of Ralph, archbishop of Canterbury, who snatched the crown from the head of this king, and broke the ansulæ, or clasp, which fixed it upon the head.

[2] Bishop Roger was indebted to a singular circumstance for his rise in the church from a simple priest to chief justiciary and regent of the kingdom. He delighted Henry the First by the rapid manner in which he got over the ceremony of the mass, which the sense of morality possessed by our early sovereigns would not allow them to miss, although the easy pliability of their consciences induced them so richly to reward the priest who could get it done with most rapidity. But the fighting clergy of those days, who wielded swords as cheerfully as crosiers, probably looked most to the externals of religion. The warlike moustache of the figure engraved above seems admirably adapted for the steel cap of the soldier; and Odo, bishop of Bayeux, the half-brother of the Conqueror, is a striking example of what too many of the higher clergy of these troublesome times were.

Among the military of this period a most important body were the archers, who did the Conqueror invaluable service at Hastings, and made the bow for many centuries the chief strength of the English lines. Its practice was greatly encouraged; and Henry I. made a law to the effect that no archer should be punished for murder, or charged with it, who had accidentally killed any person while practising with his weapon. The engraving represents four of these archers from the Bayeux Tapestry; and it scarcely need be mentioned, that they are fac-similes of the original, where they are placed above each other, although they are intended to be side by side. Two of them are dressed nearly alike, in a close vest, with wide breeches to the knee; another has full breeches, apparently gathered above and below the knee, and ornamented with large red spots. The third is more fully armed; he wears the steel cap, with its protecting nasal, and a close-fitting dress reaching to the knee, of ringed mail, which was formed by sewing metal rings upon leather or cloth. The quiver is suspended from the waist, or else from the shoulder, from whence arrows are taken as wanted, although one of these soldiers holds in his left hand several ready for shooting.[1]

[1] These figures have been modernised in Meyrick's *Critical Inquiry into Ancient Armour*, vol. i. pl. 8.

The ordinary costume of the Norman soldiers is here given from the same tapestry. The military tunic, or hauberk, "which was of German origin," says Meyrick, "was probably so entitled from 'hauen,' to hew or cut, and 'berg,' a defence; that is, a protection against cuts or stabs." It fitted the body very closely, being slit a little way up in the centre both before and behind, for the convenience of riding; although, occasionally, it appears to have ended in close-fitting trousers at the knee. Meyrick says: "It appears to have been put on by first drawing it on the thighs, where it sits wide, and then putting the arms into the sleeves, which hang loosely, reaching not much below the elbow, as was the case with the Saxon flat-ringed tunic. The hood attached to it was then brought up over the head, and the opening on the chest covered by a square piece, through which were passed straps that fastened behind, hanging down with tasselled terminations, as did also the strap which drew the hood, or capuchon, as it was called, tight round the forehead." Mr. Planché contends for "the evident impossibility of getting into a garment so made," of tunic and trousers in one; but so many examples of such a body-armour occur—too distinctly delineated about the thigh, as may be seen in our engraving, to be considered as merely bad drawing, or an imperfect representation of the opening in the long tunic—that it cer-

tainly appears to have been thus worn, although it may have been divided at the waist. The hood of mail is seen in the figure to the right, in the preceding cut, covering the head, and the conical helmet is placed over it. The wide sleeves of the hauberk reach to the elbow only, and are covered with rings; but the body of this defence appears to be composed of the kind of armour termed "trellised" by Meyrick, which was formed of straps of leather, fastened on a body of quilted cloth, and crossing each other diagonally, leaving angular spaces in the centre, where knobs of steel were placed as an additional protection. His legs are also protected by ringed mail. He holds in his hand a gonfanon, the term applied to the lance, to which a small flag or streamer was appended, and which was generally carried by the principal men in the army, to render themselves more conspicuous to their followers, as well as to terrify the horses of their adversaries; hence it became a mark of dignity, and the bearing of the royal one was only entrusted to certain great and noble persons.[1]

The other warrior is more fully armed: he has a sword, an axe, and a spear, with the latter of which he is about to strike. The axe continued in use long after this period. Stephen fought with his battle-axe at the siege of Lincoln, in 1141, until it snapped within his grasp. The long pointed shield, borne by this figure, has been termed by antiquaries "heater-shaped" and "kite-shaped," from its resemblance to both these articles. Various Sicilian bronzes exist, the figures holding similar

[1] The banner of the Conqueror had been presented to him by the Pope, who had given the expedition his blessing. Wace says, that under one of the jewels with which it was ornamented was placed a hair of St. Peter. It is represented on the tapestry as a simple square banner, bearing upon it a cross *or*, in a bordure *azure*.

shields, and it was from these people that they were assumed. They were held by a strap in their centre.

The figures here given are of a later date, probably of the time of Henry I. or Stephen. They occur in Cotton Mss. Nero, C. 4. They wear the helmet pointed forward, similar to the Anglo-Saxon ones before described, and have protecting nasals. The shield held by the first of our figures is bowed so as to cover the body round; the umbo projects considerably, and is of an ornamental character; decorative bands radiate from it, and it has a broad border. It is admirably adapted for defence of the body, and is of common occurrence, being sometimes represented as large enough to reach the ground, on which its point rests. A sword is in the girdle, and three spears, or hand-javelins, are held in the right hand.[1] The legs are unprotected, and high boots slightly ornamented cover the feet. The warrior beside him has a ringed hauberk, open at each side, and through an opening at the waist the scabbard of his sword is stuck. It is on the *right* side, as will perhaps be noticed; but it frequently occurs on that side as well as on the other in figures of this period. A long green tunic appears beneath his hauberk, and he wears white boots.

[1] It was not uncommon for the early warriors to use these javelins with the points so constructed that if they missed an adversary and fell to the earth, they would immediately turn, and thus become useless to an opponent. The Saxon and Norman javelins were so formed.

This figure is copied from one in Cotton Mss., Caligula, A. 7, and exhibits the mascled armour of this era. These *mascles* were lozenge-shaped plates of metal, fastened on the hauberk by a hole at one corner; and they were so worked one over the other, that no openings ever appeared between them. The soldier here engraved has a tall round conical cap, with a nasal, to which his hood of mail is affixed; and this was the commencement of a protection for the face, which afterwards became so much more complete. Little more than the eyes of the figure are visible; and the neck seems protected by a sort of tippet of mail connected with the hood, which completely envelopes the head, passing under the helmet, and which is probably the original of the *camail* of the days of the third Edward. The legs are also encased, and he has the long-pointed toe that became fashionable at this time, and which came first into use during the reign of Rufus: they were strictly forbidden to be worn by the clergy, as too foppish; shoes were worn at this period with toes of great length, and stuffed with tow till they curled like a ram's horn. The shoes of horsemen generally curve downwards; and William of Malmsbury says, that they were invented by Rufus to keep the toes from slipping from the stirrup.

Shoes of this description are worn by Richard, constable of Chester, in the reign of Stephen, whose mounted figure is copied in the following page from his seal in the *Vetusta Monumenta* of the Societies of Antiquaries. He wears a novel kind of armour, called by Meyrick

"tegulated," and formed of little square plates, covering each other in the manner of tiles, and sewn upon a hauberk without sleeves or hood. He has on a tall conical helmet without a nasal, the fashion having probably been discontinued from the inconvenient hold it afforded the enemy of the wearer in battle — Stephen, at the siege of Lincoln, having been seized by the helmet and detained a prisoner; and this may probably have led to its discontinuance, and the then unprotected state of the face have occasioned the invention of the close face-guards soon afterwards in common use. The long pendant sleeves of the knight, and his flowing tunic reaching below his heels, was a Frankish fashion of Oriental origin. He bears a small shield and a banner. He was standard-bearer of England in 1140. A very good coloured engraving, designed from this seal, may be seen in the first volume of Meyrick's *Critical Inquiry into Ancient Armour*, plate 12.

Two other kinds of armour were also in use at this period. Scale-armour, derived from the ancient Dacians and Sarmatians, who may be seen thus protected in Hope's admirable *Costume of the Ancients*. It was formed of a series of overlapping scales, similar to those of fish,[1]—

[1] A poem of the time of Henry III., on the taking of Lincoln, printed in Wright's *Political Songs*, has the following striking passage: "The hives of Christ send forth the iron-girt bees of war, and with fearful stings they penetrate the hostile and shirts,cut the scaly textures of iron,"—a late notice of scale-armour.

from whence the idea was evidently taken,—which were formed of leather or metal. The great seal of Rufus represents that monarch thus habited. The other kind is termed by Meyrick "rustred armour," and consisted of rows of rings placed flat over each other, so that two of the upper row partially covered one in that below, and thus filled up all interstices, while free motion was obtained for the wearer.

Many curious examples of costume occur upon the ancient sculptures of our churches erected during this period, particularly those which decorate the doors and fonts. The Norman churches of Kilpeck and Shobdon, in Herefordshire, are particularly deserving of notice; the figures of Welsh knights[1] introduced among the ornaments may be considered as delineating the features of the more ancient British dress, then preserved in the border country. Mr. J. G. Rokewode first pointed out this singular curiosity in the 30th volume of the *Archæologia*, and engraved two of the figures from Kilpeck,[2] one of which we copy on next page; this figure is in profile, and wears a cap of the Phrygian form, and exceedingly similar to those worn by the ancient Britons and Gauls, as will be seen by referring to the cut on p. 14. His hair and beard is bushy, and he wears a close vest of rayed texture, fitting tightly to the hips, round which passes a long belt, which is fancifully secured by a double knot, the ends hanging nearly to the feet. The long loose trouser is curious, and precisely such as was worn by the early Saxons (see cut, p. 52) and by the Norman peasantry. A kind of mace is

[1] The parts of Herefordshire lying without Offa's Dyke were regarded, until the reign of Henry VIII, as belonging to Wales.

[2] The church of St. David at Kilpeck was given by Hugh, the son of William the Norman, to the monastery of St. Peter of Gloucester, in 1134, and the present building was erected not long after the appropriation.

borne in the hand, and the entire figure is enwreathed with foliage, as is also the companion sculpture in the same cut, copied from Shobdon church in the same neighbourhood;[1] this figure, being full-faced, does not shew the cap or helmet to the same advantage as the companion one. The other parts of the dress are equally curious, and the vest even more so. It is rayed, or striped, as the other, but it has the addition of a collar richly ornamented with studs or jewels. The knotted belt is not worn, but the trouser is striped like the vest, and it is shorter than that worn by the Kilpeck figure. The other figure, from the latter church, engraved in the *Archæologia*, "carries a long pointed sword with a guard at the hilt;"[2] the Shobdon figures have all clubs similar to that carried by the one engraved. Sir S. R. Meyrick, in his *Inquiry into Ancient Armour*, quoting Wace's description

[1] Engraved from drawings by Mr. G. R. Lewis in the *Archæological Journal*, No. 3, with descriptions by Mr. T. Wright. Shobdon was built about 1141 by Oliver de Merlimond, a Herefordshire knight, who obtained the manor of the powerful lord of Wigmore, Roger de Mortimer, to whom he was steward.

[2] So says Mr. Rokewode; but it seems more like a dart or small javelin, and the guard at the hilt I believe to be no more than one of the broad stripes of the long sleeve partially covering the hand, as sword-handles were never thus protected at this early period.

of the battle of Hastings, and the "villains," or serfs, hastening "with pills and maces in their hand," says that the pill was a piece of wood cut smaller at one end than the other, resembling the Irish shillelagh. The mace was something of the same kind, but with a larger head; which agrees exactly with the Shobdon figure. A superior one of iron appears in the hand of Odo in the Bayeux Tapestry, and some other equestrian figures, but its adoption by knights generally was later than the Conquest. The pills and maces were the weapons of the serfs, who were not permitted to make use of the lance or sword, which, in the Conqueror's laws, are expressly termed "the arms of freemen."

The Plantagenets.

The monumental effigies of England — those interesting bequests of our forefathers, that at once illustrate the history of art and social life, boldly delineating the great departed, "whose actions stirred the nations," by the hands of their contemporaries, "in their habit as they lived" faithfully given to the minutest point, — these venerable mementos will henceforward light us on our path, and, by their truthfulness of detail, aid us in understanding much that else would be obscure. The language cannot be too strong that should be used to impress their value on the minds of those who have them in their keeping. Many an exquisite specimen reposes in lonely unfrequented village churches, their beauty hidden by coats of whitewash, and their safety dependent on their utter worthlessness in the eyes of those whose duty it should be to guard them against destruction. May the hands uplifted in prayer speak to man, as they appeal to God, and hinder the wantonness of ignorant destruction! Long may they be preserved from the barbarism of the despoiler, and remain piously preserved as a sacred bequest from our progenitors, to gladden posterity, and to prove that the utilitarianism of a boasted "march-of-intellect" age has not quite dried up all respect for the ancestry who have made us what we are, and whose governing principles we

are frequently obliged to acknowledge as unwisely forgotten!

We are indebted to that excellent artist and judicious antiquary, the late C. A. Stothard, for the conception and execution of his beautiful work, the *Monumental Effigies of Great Britain*, and which, for the first time, did full justice to these subjects. His own opinion of their value he thus expressed:—"Among the various antiquities which England possesses, there are none so immediately illustrative of our history as its national monuments, which abound in our cathedrals and churches. Considered with an attention to all they are capable of embracing, there is no subject can furnish more various or original information." With the enthusiastic desire of rendering our national series of royal effigies as complete as possible, he journeyed to Fontevraud, in Normandy, where, previous to the Revolution, the earliest monumental effigies of English sovereigns were to be seen, and which were depicted by Montfaucon[1] and Sandford,[2] but which were confidently reported to have been destroyed during that disgustingly awful period, the first French Revolution. "An indiscriminate destruction," says Mr. Stothard, "which on every side presented itself in a tract of 300 miles, left little hope on arriving at the abbey of Fontevraud; but still less, when this celebrated depository of our early kings was found to be but a ruin. Contrary, however, to such an unpromising appearance, the whole of the effigies were discovered in a cellar of one of the buildings adjoining the abbey; for, amidst the total annihilation of every thing that immediately surrounded them, these effigies alone were saved—not a vestige of the tomb and chapel which contained them remaining." This

[1] Antiquités de la Monarchie Française, vol. ii.

[2] Genealogical History of the Kings of England.

was the chosen burial-place of a few of our early kings, until they lost the provinces of Anjou and Maine, in the time of John. Henry II., who loved the banks of the Loire, and frequently resided in the Castle of Saumur, dying in that of Chinon — both in the neighbourhood of the abbey — was buried here with his queen, Eleanor of Guienne; as also were Richard I. and Isabella of Angoulême, the queen of John. All their effigies are beautifully engraved by Mr. Stothard, and are particularly valuable as records of the regal costume of the period.

Henry II. is represented lying upon a bier, his head supported by a cushion. The character of the face is strongly marked by high cheek-bones, and projecting lips and chin (the nose has been knocked away); the beard is painted and pencilled like a miniature, to represent its being close shaven; the mantle is fastened by a fibula on the right shoulder — its colour has been of a deep reddish chocolate; the dalmatic is crimson, and appears to have been starred or flowered with gold. The mantle probably was originally ornamented in a similar manner. The boots are green, enriched with gold, on which the gilt spurs are secured by red leathers; upon his hands are gloves, with large jewels fastened upon the back of each of them. This effigy, in accordance with the usual custom at that time, appears to have been a literal representation of the deceased king, as if he still lay in state. Matthew Paris, describing this ceremony, says: "On the morrow, when he should be carried to be buried, he was arrayed in the regal investments, having a golden crown on the head, and gloves on the hands; boots wrought with gold on the feet, and spurs; a great ring on the finger, and a sceptre in the hand, and girt with a sword: he lay with his face uncovered." This account exactly agrees with the effigy. The right hand, with the ring and the sceptre, has been

destroyed; the only variation from this description being in the sword, which is not girt, but lies on the bier on the king's left side, with the belt twisted round it.

His queen, Eleanor of Guienne, is attired in regal vestments, with a crown upon her head, which is also enveloped in a close kerchief hanging in folds upon her shoulders. A long gown, with a close collar at the neck, and fastened round the waist by an ornamented girdle, envelopes the body; the sleeves being tight to the wrist, where they become slightly wide and pendulous. A portion of the under tunic is visible at the neck, where it is fastened by a circular brooch. A capacious mantle falls from her shoulders, supported by a strap, or band, across the breast; it is wound about the lower part of the figure, and partially upheld by the right hand. The pattern upon the queen's dress consists of golden crescents, in pairs, placed point from point, within a lozenge formed by the crossing of the diagonal bars of gold that cover the whole surface.

Richard I. wears a crown, the trefoils of which are filled up with a honeysuckle pattern, which various architectural remains of the same period shew to have been then much in vogue. His royal mantle (fastened in the centre of the breast) is painted blue, with a richly ornamented gold border; his dalmatic or super-tunic is red; his tunic is white,[1] and under this appears his camise or shirt: the borders of all these articles of dress being richly and variously decorated. The boots are adorned with broad ribbon-like stripes of gold, which appear to have

[1] "These three garments were ecclesiastical, answering to the bishop's chasuble or cope, the deacon's dalmatic, the sub-deacon's tunic: the church itself, perhaps, originally devised them from the imperial costume, in order to denote the spiritual authority of her ministers." Stothard's *Monumental Effigies.*

been intended to express the earlier mode of chaussure sandals. The leathers of the spurs are visible.

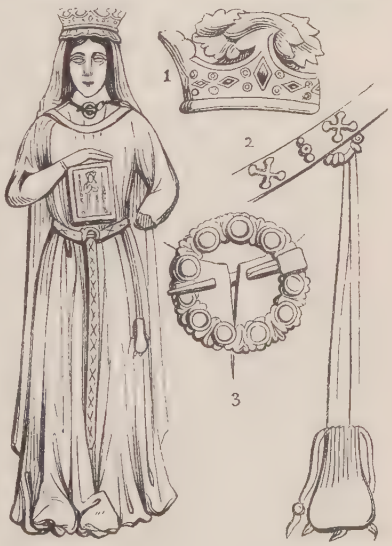
The corpse of Richard was, according to his own request, divided, and bequeathed to three different places. His body was buried at the feet of his father at Fontevraud. His entrails, brains, and blood were given to Poictiers. His heart, as a "remembrance d'amour," was bequeathed to Rouen. "He was not one of those ordinary dead whom a single spot would contain," says the *Chronicle of Normandy*. At Rouen his heart was magnificently interred near the principal altar of the Notre Dame, and over it was placed an effigy of the king, surrounded by a balustrade of silver. In 1250 the Dean and Chapter of Rouen ordered this to be melted down to partially pay the ransom of St. Louis, at that time captive among the Saracens. In 1733 the tomb was wantonly demolished by the order of the Dean and Chapter, in order to raise the high altar, &c. In July 1838, at the suggestion of Mr. Deville, an antiquary of that city, the spot where the tomb formerly stood was excavated, and the result was, the discovery of the box containing the heart of Richard, and the effigy engraved on the next page, from a drawing I made shortly afterwards, while staying at that "Herculaneum of the Middle Ages," as Rouen has been aptly styled by a modern French writer.

The face of the king is much more expressive than that of the effigy at Fontevraud. The nose has been broken off, and the face otherwise injured; but still enough remains to form a satisfactory and characteristic likeness. He wears a crown very similar to the Fontevraud effigy; his hair is parted in the centre of the head, and falls in curls upon the shoulders; a long dalmatic, confined by a girdle at the waist, and closed by a brooch at the neck; and a capacious mantle falls in folds over the left arm,

leaving the right one free, which has formerly held a sceptre. His boots are strapped across the instep: the effigy altogether being more simple than that at Fontevraud. The more perfect effigy of Richard I. is engraved beside the one just described, as it existed at Fontevraud, and was copied by Stothard in his *Monumental Effigies*. There are varieties in the details of the costume of these two figures, but the general characteristics remain the same; the girdle is seen more clearly on the Rouen effigy, and is decorated with a florid ornament, like the architectural quatrefoil: the small portion of the same article of dress in the Fontevraud effigy has an elegant scroll pattern upon it. A border of lozenge-shaped ornaments, filled with crosses, edges the regal mantle. The border of the dalmatic resembles a series of overlapping scales. The under-garments have studded borders, arranged in single lines, or groups of five each. I must refer the reader to Stothard's work for the study of these details, which are too minute for the scale on which my cut is given. The regal gloves, with the large jewel on the back of the hand, should, however, be noticed as characteristic of dignity.

The effigy of Queen Berengaria was delineated by Mr. Stothard from the remains of her tomb in the Abbey of L'Espan, near Mans, which the sacrilegious fury of revolutionary Vandalism had destroyed. When this artist visited

the abbey in 1816, he found the church converted into a barn. "The architectural parts of Queen Berengaria's tomb were discovered lying about the place, but the effigy was concealed beneath a considerable quantity of wheat. After many difficulties, and the delay of a twelvemonth, it was uncovered, and found placed upright in a niche in excellent preservation. By the effigy were lying the bones of the queen, the silent witnesses of the sacrilegious demolition of her tomb."[1] The queen is represented with her hair unconfined and flowing, but partly concealed by the coverchief, over which is placed an elegant crown. A large and ornamental fermail or brooch, richly set with stones, confines her tunic at the neck, beneath which is the broad band securing the mantle, which hangs from the shoulders nearly to the feet behind. To a decorated girdle, which encircles her waist, is



[1] I have been thus careful to note the unceasing perseverance in the midst of the slenderest foundation for the hope of fortunate results, that was a characteristic feature in this enthusiastic artist, in order that the full share of honour may be awarded him by every reader of his name, and his conduct be a useful stimulant to untiring perseverance. It is not a little singular that his death should be so mournfully peculiar as it was; he perished in the 34th year of his age, in the full possession of health and vigour, by a fall from a ladder placed against one of the windows of the church of Bere Ferrers, in Devonshire, while tracing the painting upon it of the founder and his lady. His head came in contact with the slab on which the figure of a knight is

attached a small *aulmonière*, or purse to contain alms.[1] The queen holds in her hands a book, singular from the circumstance of having embossed on its cover a second representation of herself, as lying on a bier, with waxen torches burning in candlesticks by her side. The details engraved beside the effigy are — Fig. 1. part of the crown; 2. the *aulmonière*, as attached to the girdle; 3. the brooch.

During this period of English history the changes that occurred in civil costume were few or none. The age was a military one, and in the improvement of arms and armour the chief and most important changes were effected. The dress, described and depicted in the time of the Normans, was that still worn, or modified a little, as in these examples, selected from the Sloane collection of Mss. in the British Museum, and marked No. 1975. It gives us the costume of the youth and elders of the community. The young man wears an ornamental tippet round the neck; a plain bordered tunic, tight at the waist, and which varies from those worn at the commencement of this century, in be-

placed in the chancel wall; and he was, in all probability, killed on the spot by a concussion of the brain—receiving his death-blow from one of those very effigies from which, through his talents, he will receive a sublunary immortality.

[1] It was the custom at this period, and previously, for ladies of distinction and wealth regularly to distribute money or food to the poor. The title of *lady*, as already stated, is derived from the Anglo-Saxon, and literally signifies *giver of bread*. The purse, with similar meaning, was named as a receptacle for *alms*, and not as an invention for the preservation of money.

ing shorter and closed all round, instead of open at the right side, as they have been described in a previous page. High boots now seem to have become the general fashion, and the youth wears a pair reaching above the ancle. The elder figure, which in the original represents a medical practitioner, wears a hood of a peculiar form ; a long gown reaching to his feet, over which is a tunic confined by a girdle at the waist ; while a mantle, fastened as usual on the right shoulder, and leaving that arm free, envelopes the entire body. The beard appears to have been shaved, or at least trimmed closer than at the previous period to which we have just referred.

The ladies seem to have retained the same costume, but to have shortened their trains and sleeves, which now hang but six or eight inches from the wrist. The long plaited hair, enclosed sometimes in its silken case of embroidery, appears to have been also discarded, and moderation to have reigned for a season.

The earliest *monumental* effigy of an English sovereign in this country is that of King John, in Worcester Cathedral. It is of ruder workmanship than the continental effigies before described, and was probably the work of a native sculptor. He wears a super-tunic of crimson embroidered with gold ; a golden belt, richly jewelled, confining the waist, and descending beyond the knee. The under-tunic is cloth of gold, of which material the mantle appears to be formed, which is lined with green. His hose are red, and the shoes black ; gilt spurs are fastened over them by straps of a light-blue colour, striped with green and yellow. The peculiarity of this costume is its shortness, when contrasted with the flowing draperies of the earlier effigies. The mantle is fastened upon the shoulders so far back as not at all to interfere with the full sleeve of the tunic ; or, indeed, to be more than just

visible at the sides of the figure. His beard is closely trimmed, and the face stern of feature.[1]

The effigy of Isabel d'Angoulême, the third and last wife of John, who took the veil, and died at Fontevraud, is regally attired, and varies but little from that of Queen Berengaria. She wears a close gown with embroidered cuffs and collar, confined by a slightly ornamented girdle. A mantle with a border, held by a narrow band crossing the breast, envelopes the figure. A plain crown is upon the head, a kerchief falls over the shoulder from beneath it, and a band passes round the chin.

From what little we can gather of the costume of this period, it would appear that splendour of appearance and costliness of material, rather than quaintness of shape, was studied by the nobles. The mantle in particular was splendidly adorned. Strutt tells us that "Robert Bloet, Bishop of London, made a present to King Henry I. of a mantle of exquisitely fine cloth, lined with black sables, with white spots, which cost 100*l.* of the money of that time;[2] and Richard I. possessed a mantle still more splendid, and probably more expensive, which is said to have been striped in straight lines, ornamented with half-moons of solid silver, and nearly covered with shining orbs, in imitation of the system of the heavenly bodies."[3]

Henry II. introduced a short mantle, known as the

[1] The effigy is beautifully given by Stothard. Upon opening the tomb in the year 1797, the body of the king was discovered in all respects similarly habited, the exception only being that upon his head was a monk's cowl: thus confirming the accuracy of the ancient chroniclers, who affirmed that the king adopted this habit in his dying moments, in accordance with the faith of the age, which believed the evil one to have no power over a body so sacredly invested.

[2] Which he computes at 1500*l.* of present money.

[3] These half-moons appear on the dress of Eleanor of Guienne, and were probably a family badge. They occur on the great seal and coins of Richard I.

cloak of Anjou, and obtained by that means the *sobriquet* of "Curt Manteau," as Richard I. got that of Cœur-de-Lion from his bravery, and John that of Sans-terre from his supposed poverty, as the younger son of his father.

The ancient leg-bandages are still occasionally seen; and the legs, fitted with close scarlet hose, and crossed all the way up by these garters of gold stuff, have a very rich and elegant appearance. Gloves, jewelled at the back, became a characteristic distinction with the higher classes, both in church and state.

The commonalty dressed much as usual. Plain tunics, strong boots, and a hood for the head, or else a hat of cloth, leather, or felt; and coarsely made, warm gloves, without separate fingers, completed their costume. The women wore long gowns, and swathed the head in kerchiefs or hoods that fell over the shoulders.

The effigy of the next English monarch, Henry III., is at Westminster, and is chiefly remarkable for its great simplicity.[1] A long dalmatic, over which is thrown a capacious mantle, fastened by a brooch as usual on the right shoulder, are the robes in which he is dressed: no ornament or border appears on either; the crown is also very simple. The only splendid articles of apparel are the boots, which are covered by fret-work, each square being ornamented with a figure of a lion. Boots of this kind, of scarlet, and embroidered fancifully with gold, were fashionable among the nobles of the land. Many rich stuffs were introduced about this time, such as cloth of Baldekins, a rich silk woven with gold, and so termed, because it was made and imported from Baldeck, or Babylon. It became the fashion to ornament the edges of the garments by cutting them into the shape of leaves,

[1] A portrait of this monarch, nearly the size of life, and copied from this effigy, is given in Gough's *Sepulchral Monuments*.

or series of half-circles (and of which we shall see many instances a little further on), which obtained for the dresses so ornamented the name of *cointoise* or *quintis;* a word derived, as the garment probably was, from the French, and indicative of the *quaintness* or capricious fancy displayed in this article of dress.

The reign of Henry III. extended over fifty-six years; but during the whole of that period little or no change of *form* is perceptible in the civil costume of the people. A glance at the drawings in Matthew Paris's *Lives of the Offas*, which is believed to have been executed by his own hand during this reign, will shew this fully, and which are engraved in Strutt's *Horda Angel-Cynan*, vol. i. The original MS. is in the Cotton Library, marked Nero, D. 1. The copies occupy thirty-three plates, and will supply the artist with authority for the costume of all grades of society during this reign.

The cut here given is copied from one of the series, and represents the introduction of King Offa to the daughter of one of the petty kings of Yorkshire. The extreme simplicity of the dresses of the entire group will

be at once remarked, and the total absence of ornamental decoration; the loose gowns, falling to the feet in ample folds, and the capacious mantles, would be excellent material in the hands of the artist, as such a costume is susceptible of much simple dignity, and even grandeur of treatment.

Mr. Wright, in his *Political Songs*, published by the Camden Society, has printed a very amusing Latin "Song upon the Tailors" of the reign of Henry III., from the Harleian Mss., No. 978. He prefaces it by saying: "A perpetual subject of popular outcry against the great, during this and the following centuries, was afforded by the foreign and extravagant fashions in dress which were prevalent. A glance at the illuminations in contemporary manuscripts will shew us that these complaints were not without foundation. We, even at the present day, can with difficulty conceive the immense sums which were in former days expended on the toilet. This profusion was frequently and severely commented upon in the writings of the clergy, and was not uncommonly the subject of popular satire." The song, addressing the tailors, begins: "I have said ye are gods; why should I omit the service which should be said on festival-days? Gods certainly ye are, who can transform an old garment into the shape of a new one. The cloth, while fresh and new, is made either a cape or mantle; but, in order of time, first it is a cape, after a little space this is transformed into the other; thus ye change bodies. When it becomes old, the collar is cut off; when deprived of the collar, it is made a mantle: thus in the manner of Proteus are garments changed. When at length winter returns, many engraft immediately upon the cape a capuce; then it is squared; after being squared it is rounded, and so it becomes an amice. If there remain any morsels of the

cloth or skin which is cut, it does not want a use: of these are made gloves. This is the general manner they all make one robe out of another, English, Germans, French, and Normans, with scarcely an exception. Thus *cape* is declined," continues the old author, "but *mantle* otherwise; in the first year, while it is still fresh, the skin and the cloth being both new, it is laid up in a box; when, however, the fur begins to be worn off, and the thread of the seams broken, the fur is clipped and placed on a new mantle, until at last, in order that nothing may be lost, it is given to the servant for his wages."

A general simplicity of costume is visible during the next reign. Edward I. is reported to have declared the impossibility of adding or diminishing real worth by outward apparel. For himself, he enforced the remark by always dressing in a plain and unostentatious manner, little differing from a common citizen. His only magnificence was noble and heroic deeds. However costly the stuffs of which the dresses of this period were composed, they always appear to have been of the plainest and most unpretending form. Of this monarch no monumental effigy exists. He was buried at Westminster; and the tomb was opened in 1774, when the body of the monarch was discovered regally habited in a dalmatic of red silk damask,[1] a crimson satin mantle fastened on the shoulder by a gilt fibula, decorated with precious stones; a stole[2] of white tissue, ornamented with gilt quatrefoils and knots of pearl, crossed the breast, and jewelled gloves decorated

[1] Damascus was celebrated during this period for the manufacture of ornamental stuffs; and hence the name of "damask" was applied to them, as diaper is said to be derived from "D'Ypres," *of Ypres*, a town noted for the rich stuffs and fine linen there fabricated.

[2] The stole was an article of priestly costume. A good example occurs upon the figure of John de Campden, engraved and described in the account of the ecclesiastical costume worn during this period.

the hands. The lower part of the body was wrapped in a piece of cloth of gold, which was not disturbed.[1]

The effigy of his beloved queen, Eleanor, is remarkable for a majestic simplicity. A long gown with a loose sleeve, beneath which appears that of the under-garment tight to the wrist, and a long mantle, secured over the breast by a narrow band, held in the left hand, and the folds of which envelope the feet, complete the dress, which is utterly devoid of ornament. It bears a strong resemblance in grace and elegance to the figure of the queen in one of the niches of Waltham-cross, erected to her memory by the king, and which has been engraved in Flaxman's *Lectures on Sculpture*. Speaking of that placed in this cross, and of those at Northampton and Geddington, he says: "The statues have considerable simplicity and delicacy; they partake of the character and grace of the school of Pisano; and it is not unlikely, as the sepulchral statue and tomb of Henry III. was executed by Italians, that these statues of Queen Eleanor might have been done by some of the numerous travelling scholars from Pisano's school."[2]

The general male costume during this reign appears to have consisted of a long gown reaching to the heels, and fastened round the waist; or a tunic coming down to the knee, with wide sleeves descending a little below the elbow; the tight sleeves of the under-tunic reaching to the wrist, and confined by a row of buttons (which are

[1] Upon his great seal the king is depicted in a dalmatic, super-tunic, and mantle, fastened on the right shoulder. Except in the shape of the crown and orb, very trifling varieties occur in the seals of Henry II., Richard I., John, or Henry III. The first three hold swords in the right hand; Henry III., and all since then, carry sceptres. Henry II.'s seal varies most from the others, and is the most interesting.

[2] The queen's effigy has been engraved by Stothard, and a portrait from the same source is to be seen in Gough's *Sepulchral Monuments*.

generally set close together from the elbow to the wrist); a capacious hood, and close-fitting boots; or tight stockings (sometimes richly embroidered) and shoes. Wide and flowing mantles were worn.

The engraving here given is a singularly curious delineation of two articles of apparel, expressly displayed; and which occur in a MS. of this period, preserved in the Royal Library at Paris (Sup. 428). The volume is a collection of poems, two of which are devoted to moralisations of parts of dress, and the figures here given are illustrations of these poems. The first, the *Lay of the Gardecors*, gives us the exact form of the super-tunic now so universally worn, and which was so called in France. In the original drawing the *gardecors* held in the hand is of a grey colour, while that worn by the man who displays it is red; and he wears a white coif. The second poem, devoted to the *Mantle of Honour*, is headed by the second of our figures, who displays that article, which is very gay in effect; it has a deep scarlet border, the entire surface being laid out in a series of white escallops, the groundwork of the whole (which is tinted in the engraving) is of a rich blue, with an edge like

scales overlapping each row of patterns. The man who holds it is in a plain brown dress, like his companion, but he wears a hood, which lies in folds upon his shoulders. These very curious drawings, which have never before been engraved, are particularly valuable as illustrations of costume; and it is very rare to find designs so expressly conceived for the display of peculiarities in dress.

The ladies' costume may be seen to advantage in the annexed engraving from the Sloane Mss., No. 3983. A wimple or gorget is wrapped round the neck, and is fastened by pins at the sides of the face, which are covered above the ears; a gown of capacious size, unconfined at the waist and loose in the sleeves, trails far behind in the dirt. The under-garment, which is darker, has sleeves that fit closely; and it appears to be turned over, and pinned up round the bottom. The unnecessary amount of stuff that was used in ladies' robes rendered them obnoxious to the satirists of that period.

In Mr. Wright's collection of Latin stories, published by the Percy Society, there is one of the fourteenth century, which is so curious an instance of monkish satire, and is so apt an illustration of the cut before us, that I cannot resist presenting it to my readers. It runs thus:

"*Of a Proud Woman.*—I have heard of a proud woman who wore a white dress with a long train,[1] which, trailing behind her, raised a dust even as far as the altar and the crucifix. But, as she left the church, and lifted

[1] "Cauda"—literally *tail*; the *tails* of a gown.

up her train on account of the dirt, a certain holy man saw a devil laughing; and having adjured him to tell why he laughed, the devil said, 'A companion of mine was just now sitting on the train of that woman, using it as if it were his chariot, but when she lifted her train up, my companion was shaken off into the dirt: and that is why I was laughing."

The luxuriousness in apparel of Edward II. is not visible upon the effigy of that monarch on his tomb in Gloucester Cathedral, which is remarkably plain and unostentatious. A long dalmatic covers the entire body, hanging in simple folds from the breast to the feet, unconfined by a girdle, and perfectly unornamented; it is slit in the centre to the knee, exhibiting the long gown or tunic beneath. The sleeves of the dalmatic terminate at the elbow, from whence they hang dependent, the sleeves of the tunic continuing to the wrist. He wears boots reaching to the ancle, and carries a plain sceptre and simple ball, one in each hand. The only trace of foppery is in the hair, which is carefully cut across the forehead, and hangs from the sides of the head in waving ringlets on the shoulders: a fashion that appears most vividly on the coins of this monarch and his father, and which continued to be copied on our national series until the reign of Henry VII. His beard and moustachios are equally redundant, and are parted and curled in separate locks with great precision.[1]

Piers Gaveston, the unworthy and effeminate favourite of the youthful monarch,—whose friendship for him had

[1] More traces of splendour occur in the figure of this monarch upon his great seal. The sleeves of the super-tunic are wide, and ornamented with a deep rich border; the waist is confined by a girdle, and the mantle fastened on the right shoulder, and covering the left arm; not, as in the effigy, falling over the back from the shoulders, upon each of which it is secured.

alarmed Edward I., and produced a sentence of banishment against Piers; and whose bigoted attachment, after the death of his father, effectually estranged the love of his subjects,—was remarkable for his partiality to finery. "None," say the old chroniclers, "came near to Piers in bravery of apparel or delicacy of fashion." Under the rule of this favourite the court swarmed with buffoons and parasites;[1] and at his death the king was speedily enthralled by his new favourites, the Despencers. The twenty eventful years of his reign originated a great change in dress; but it appeared chiefly at court, the troublous times not allowing of that general diffusion which else might have occurred; it was, however, silently working, and appeared in full splendour during the next reign. But the germs of all the remarkable changes originated in the court of this unfortunate king.

The figures on the next page, copied from Royal Mss., 14 E. 3, will give us the ordinary costume of the commonalty during this reign. The male figure is habited

[1] In Wright's *Political Songs* is a curious one against the retinue of the rich people, whose idle attendants and servants preyed upon the industrious peasantry. It shews how great was the pride and ostentation of the courtiers of the latter years of Edward I., and that the servants followed their masters' example.

"Now are horse-clawers* clothed in pride;
They busk† them with buttons, as it were a bride;
With low-laced shoes of a heifer's hide,
They pick out of their provender all their pride."

And after detailing their expense, arrogance, and perverseness, the author ends with this curious and characteristic style of argument:

"When God was on earth and wandered wide,
What was the reason why he would not ride?
Because he would have no groom to go by his side,
Nor discontented gadlyng‡ to chatter and chide."

* grooms. † dress, adorn. ‡ idle fellow.

in a long gown, buttoned from the neck to the waist, and having loose hanging sleeves to the elbow, beneath which appear the tight sleeves of the tunic. A hood covers the head and shoulders, which is frequently seen folded back, or hanging down behind.

Scarcely any instances occur of girdles confining the waist of male or female. Sometimes the super-tunic is slit at the sides, or in front to the hips, displaying the under-garment. Shoes generally are worn reaching to the ancles, with pointed toes, and slightly ornamented.

The female carries a distaff, and wears a hood or kerchief swathed round the head, and tied in a knot at the side; a wide gown, rather short, which, being caught up under the arm, displays the under-garment and the high boots reaching to the calf of the leg, which are fastened by rows of buttons up their fronts.

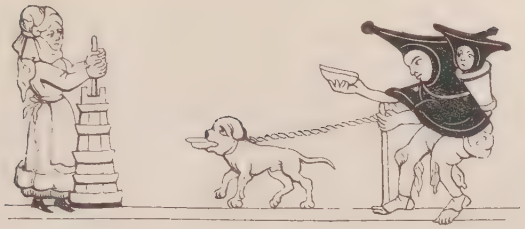
In "A book for the Preservation of the Health," a MS. of the fourteenth century, preserved among those belonging to Sir Hans Sloane in the British Museum (No. 2435), are the four curious figures engraved on next page, and which give the form of the garments worn by men at each season of the year. In spring the hood is drawn over the head, and the hands are placed for warmth in the opening of the sleeveless surcoat, beneath which appears the tunic with its close sleeves. In summer the short tunic only is worn, without hood or surcoat, and is confined at the waist by a girdle. In autumn we see the same dress, with the addition of a mantle. In winter the

hood and surcoat are again adopted, the latter having long loose sleeves, covering the entire hand, and admirably adapted for warmth and comfort. The author carefully admonishes an attention to dress as a means of preserving health: in spring he advises the wearing of a medium sort of clothing, neither too hot nor cold, such as "tyretanis and cloths of cotton, furred with lamb's skin." In summer, linen, or even silk, will be warm enough. In autumn he advises the clothing of spring, or something thicker and warmer. In winter he recommends good substantial woollen garments, well lined with furs, of which he considers the fox's as the warmest; but if this be unattainable, he advises the use of that of hares, or even of cats.

The chief feature in the costume of this period was the hood, which exhibits a great variety of form, as if the ingenuity of fashionable changes had been chiefly directed to decorate the heads that invented them. Specimens have been selected from Sloane Mss., No. 346, and exhibit some of the commonest forms. Fig. 1 (on next page) displays the hood closely fitting the head and neck, the point that hangs down the back when the hood is withdrawn projecting over the forehead. Fig. 2 is a flat cap with a narrow border, that just covers the upper part

of the head, sinking in the centre, and thence rising to a point, as if to form a convenient handle for its removal. Fig. 3 shews an equally common form of hood, which is more capacious, hanging loosely over the shoulders, being a comfortable combination of tippet and hood, no doubt exceedingly warm and convenient in bad weather; it is closed tightly about the head by the *liripipe*, or long pendent tail of the hood, that hung down the back when the hood was thrown off, and was wound like a bandage about it when placed over the head. Fig. 4 exhibits the hat now worn, and which is precisely similar to a modern countryman's; it is slung round the neck by a string; the head being generally uncovered, except in bad weather, when the capuchon or hood was brought over the head, and the hat placed over that, giving it a double protection. Fig. 5 is a conical flexible cap of woollen or cloth, turned up round the edges, and very similar to the nightcaps still worn by the lower classes of the community. Some dozens of cuts might be given if all varieties were shewn, but those most in use are here depicted.

There was a singular kind of hood, deserving of a more distinct illustration; it covered the head and shoulders, reaching to the elbow, having pointed ends spreading at each side. The cut on next page, from the Romances of St. Graal and Lancelot, in the British Museum (Additional Mss., 10,293), will shew it perfectly. It represents a countrywoman in the act of churning, to whom



a blind beggar is approaching to ask alms, carrying his child on his back, both wearing these hoods.[1] The beggar's dog, with a dish in his mouth, shews the antiquity of this mode of begging. The countrywoman at her churn is a good specimen of costume; her head is warmly tied up in her kerchief, she wears an apron, and her gown is prudently pinned up around her, shewing her dark petticoat beneath. This manuscript was executed in 1316.

A good specimen of the costume of a female of the higher classes is here given, from an effigy of a lady of the Ryther family, in Ryther church, Yorkshire, engraved in Hollis's *Monumental Effigies*. She wears a wimple, covering the neck and encircling the head, the hair of which is gathered in plaits at the sides, and covered with a kerchief, which falls upon the shoulders, and is secured by a fillet passing over the forehead. The sleeves of the gown hang midway from the elbow and the wrist, and display the tight sleeve with its rows of buttons

[1] The same sort of hoods occur in a MS. in the Bodleian Library, written and illuminated in the reign of King Edward III., and finished in 1344. In a fool's dance engraved in Strutt's *Sports* from this MS., all the figures wear this hood, with bells at the ends.

beneath. The mantle is fastened by a band or ribbon, secured by ornamental studs. The lower part of the dress consists of the wide gown, lying in folds, and completely concealing the feet, which have been omitted, in order to display the upper part of this interesting effigy to greater advantage.

The general costume up to this period had been exceedingly plain, and abundant examples may be found in a very common book, Strutt's *Sports and Pastimes of the People of England*, as republished by Hone, with woodcut facsimiles of the original delineations of ancient games and amusements, given in manuscript illuminations, many of which were executed at this period, such as those copied from Royal Mss. 2, B. 7, &c.

There is another manuscript of the St. Graal in the Royal Collection, British Museum, marked 14, E. 3, of this period, from whence this group has been selected, and which gives the dresses of a king, and his courtiers and councillors. The simplicity of the whole group is remarkable. The carving on the chair or throne of the king

is of the simplest kind, and the back and arms look as if made of wicker. The crown and shoes of the royal

figure are the only articles of splendour, if we except the robe, which is lined with fur.

The group here given, from the same MS., may be accepted as an additional confirmation of this general simplicity. They are persons of the highest class, yet they wear dresses upon which no decoration appears. The gentlemen wear a super-tunic reaching to the calf of the leg, with wide sleeves, shewing those of the under-garment. The way in which the hood was worn over the head, or thrown upon the shoulders, is distinctly seen. They carry gloves in their hands, a very common practice at this period. The lady's dress is too simple to need comment.

The brilliant reign of Edward III. was favourable to the full development of the display that began during that of his unfortunate father, and to the fostering of a good taste for its regulation. The effigy of Edward at Westminster is remarkable for its simple, yet rich and majestic costume. A long dalmatic, open in front to the thigh, displays the under-tunic, the sleeves of which reach to the root of the thumb, and are buttoned closely all the way from the elbow; his mantle and dalmatic have rich borders, and the shoes are splendidly embroidered.

The ordinary costume of the better classes, during the early part of this reign, will be well displayed in the figures on next page. The gentleman wears a close-fitting tunic, called a *cote-hardie*, with tight sleeves, and considerably shorter than the dresses worn during the previous

reign. It does not reach to the knee, and leaves room for the full display of the embroidered garter, which encircles the leg, and hangs from the buckle after the fashion of the usual representations of that of the knights of the Garter. His girdle is confined by a large circular buckle in its centre; and he wears, suspended from it, on the left side, an ornamental purse (or *gipciere*, as it was now generally termed), and a small dagger. His shoes have long pointed toes, and are fastened up the centre with rows of buttons—an exceedingly common and fashionable mode of securing and ornamenting any portion of the dress that required fastening. Not the least curious part of this figure is the hood, carried over the left shoulder, and which clearly shews the peculiar shape of this head-tire. It is in this instance so slung, that the pendant or liripipe hangs in front of the breast; the opening for the face is seen, and the double border ornamenting the neck; it must have been an exceedingly warm article of clothing, encasing head and shoulders, with but a slight oval opening for the face. The lady wears a long gown, over which is a *cyclas*, or tightly-fitting upper-tunic. She carries in her hand her gloves, which at this period were very commonly worn, and are as commonly depicted in the illuminations either carried in the hand, or tucked in the girdle, when not actually worn. Her hair is fastened in a reticulated caul, and from it streams the long *contoise*, so fashionable dur-

ing this reign and the preceding one, and which frequently floats a yard or more in length from the jousting-helmet of the knight. It was no unfrequent thing for the noble ladies to decorate their long gowns with the armorial bearings of their family. A good example occurs in the following cut, copied, as were the two figures just described, from the illuminations in the famous Psalter executed for Sir Geoffrey Loutterell, who died in 1345. It represents that nobleman, armed at all points, receiving from the ladies of his family his tilting-helmet, shield, and *paron*, as the triangular flag held by one of the ladies was termed. The cut will shew the constant repetition of

his coat of arms (*azure*, a bend between six martlets *argent*) on every article where it could be introduced; and embroidered on a large scale upon the flowing dress of the foremost lady, who displays the arms of Loutterell impaling *or*, a lion rampant *vert* for Sutton; his wife,

whom this figure represents, being the daughter of Sir Richard de Sutton. The lady behind, who carries the shield, impales *azure*, a bend *or*, a label *argent*, for Scrope of Masham, the two eldest sons of Sir Geoffrey Loutterell having married the daughters of Sir Geoffrey Scrope. The frequent tournaments and jousts so much patronised by the king—who, indeed, re-established at Windsor the "Round Table," and encouraged to the utmost the chivalric feeling of the nobility—rendered a great display of heraldic gorgeousness a necessary means for detecting the knight who was so completely concealed by the arms he wore. The brilliant exhibition of so much coat-armour, with all its quaintness of form and figure, and splendour of colour, must have presented a *coup-d'œil* of great beauty and magnificence; and may still be useful to the painter who desires rich masses of colour, and variety of tint, on portions of dress generally monotonous; the forms and lines of heraldic fancy may also frequently be brought to bear usefully, if judiciously introduced into a composition.

To the pendent streamers from the hood were now added others from the elbow. They first appear as narrow elongations from the sleeve of the upper-tunic, or cote-hardie; they afterwards assume the form of long narrow strips of white cloth, and were called *tippets*, generally reaching from the elbow to the knee, or lower. They are seen upon the second figure in the cut introduced on next page. This figure wears a hood, with a border of a different colour, and cut into escalops. His cote-hardie fits tightly to the waist, and is parti-coloured, half being with its sleeve of one colour, the other half with its sleeve of another. The stockings also are of different tints; the shoes of rich workmanship. The other figure, which is an excellent example of the ordinary costume of a

gentleman of the day, is from an illumination of this period in my own possession, which, with some others, have been ruthlessly cut from a copy of the famous *Roman de la Rose*. His hair (which during this period was generally cut close over the forehead, and allowed to flow at the sides, encircling the shoulders) is luxuriant. His hood, less ample than that of the other figure, embraces the neck, and hangs behind; it is of crimson. His tightly-fitting cote-hardie, of dark blue, is encircled at the hips by an elegantly ornamented girdle, which is *never* represented, either on male or female figures, as encompassing *the waist*, and is generally divided into a series of square compartments, exhibiting ornamental patterns, many of which are of great beauty: a small dagger or anelace hangs from the girdle. The right stocking is white, the left one red, and the shoes (of the general fashion) are open at the instep, and fastened round the ancle.

A knight of France, Geoffroi de la Tour Landry, wrote a treatise on morals and behaviour, for the use of his daughters, which he began in 1371, and in which occur many very curious notices of dress. He alludes to the cote-hardie as a German (Almayne) fashion, in the following story which he tells of two knights, brothers, named Sir Raoul and Sir Piere de Luge, who took upon them always to reprove improprieties; and one day Sir Piere was at a great feast, when there "came in a yonge squier before them that sette atte dyner, and salved the

companie,[1] and he was clothed in a cote-hardy, upon the gyse of Almayne, and in this wise he come further before the lordes and the ladies, and made them goodly reverence. And so the said Sir Piere called this yonge squier with his voys before all the statis, and said unto hym and axed him where was his fedyll, or his ribible, or such an instrument as longyth unto a mynstrall. Syr, saide the squier, I can not medill me of suche things, it is not my crafte nor science. Syr, saide the knight, I can not trowe that ye saye, for ye be counterfatt in youre araye, and lyke unto a mynstrall; for I have knowne here before all youre aunsetours, and the knightes and squires of youre lyn, whiche were all worthy men, but I saw never none of them that were counterfatt, nor that clothed hem in suche array. And thanne the young squier answered the knighte and saide, Sir, by as moche as it mislykythe you, it shall be amended; and clepid a parsevaunt,[2] and gave him the cote-hardy,"—putting on "another gowne," and appearing again, to the great applause of the company.[3]

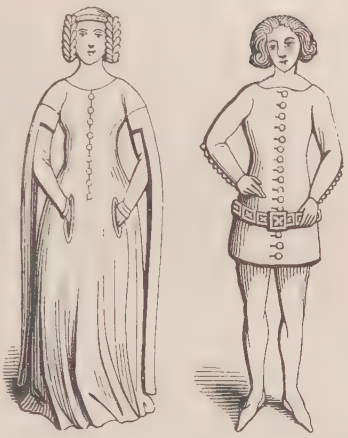
The parti-coloured dresses were especially obnoxious to the clergy and satirists; the *red side* of a gentleman, they declare, gives them the idea of his having been half-roasted, or that he and his dress was afflicted by *St. Anthony's fire!* The clergy were strictly enjoined to eschew the heterogeneous fashion, and church canons were levelled at those whose love of finery induced them to it.

The beautiful bronze figures of the children of Edward III., that are on the south side of his sumptuous tomb in Westminster Abbey, may be cited as fine examples of the

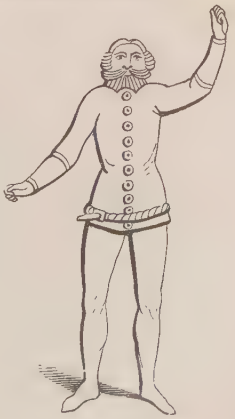
[1] Greeted them with "God save you!" The usual salutation of the Irish peasantry at present on entering a house is, "God save all here!"

[2] Called a poursuivant.

[3] This manuscript is preserved in the Harleian Collection, No. 1764. The book, under the title of *The Knight of the Tower*, was printed by Caxton, 1484.



costume of this era; two are engraved here. The lady has her hair arranged in square plaits at the sides of the head, similar to Queen Philippa's; a band, ornamented with jewels, encircles the forehead; her tight-fitting gown is plain and unornamented, hanging in folds over the feet; long streamers fall from the upper part of the arm to the ancles, and the hands are placed in *pockets*, which now begin to appear in ladies' dresses, and into which they are most generally thrust, in the manner that a modern French girl places hers in the pockets of her apron. The male figure is exceedingly simple, extravagant in nought but buttons. Indeed, that this is the most beautiful of the various dresses worn in England has long been my opinion; and if we omit the ugly streamer from the lady's costume, it must be granted that both figures, for elegant simplicity, could not be exceeded by any thing of classic times.



There is a very curious figure engraved in Hope's *Costume of the Ancients*, copied from Caylus, volume vi. and delineating the ancient Etruscan attire, which is here given to shew its extraordinary similarity to that now under consideration: the rows of buttons down the tight tunic, the girdle round the hips, the close-fitting attire of the legs, all but the sleeves, are nearly identical, and again confirm the

old adage of "nothing new under the sun;" a phrase that may well apply to the changes of fashion.

A long mantle was occasionally worn over this dress, and was fastened on the right shoulder by two or more buttons, or ornamental clasps; it completely enveloped the wearer, hanging to his feet; its border was cut into the shape of leaves—a fashion very common at this time, and which has before been alluded to. This mantle was generally allowed to hang over the breast loosely pendent, and was thrown back over the left shoulder. It may be seen worn both ways on the figures upon Edward's tomb.

Geoffroi de la Tour Landry, in his curious treatise, tells many edifying stories to his daughters of the folly of new fashions. He relates how a young knight made choice of the plainest of two ladies, because she looked freshest and healthiest, being warmly clothed for the winter, the time at which he visited them, while the more beautiful sister chilled herself in a fashionable cote-hardie, and so lost her husband. The following extract will afford a fair example of the curious style of argument adopted by the good old knight, while it speaks of the fashion of furring the garments as being peculiarly English:

"Faire daughtres, I praye you that ye be not the furst to take new shapes and gises of array of women of straunge contrey; as I will tell you, there was a debate betwene a baronesse that dwelled in Guyen, and another lorde that was a wise knight, and a malicious;[1] ffor the baronesse said unto him, Cosin, I come out of Bretaine,[2] and there I have sene my cosin youre wiff, but she is not arrayed like as ladies of this cuntrey of Guyene be, nor of diverse other places here aboute; for her hodes, tayles, and sleves be not furred ynowgh,[3] after the shape that rennethe now. And the knight answered, Sithe she nys

[1] shrewd. [2] Britanny. [3] enough.

not arrayed on youre gise,[1] and that ye thinke her array and her furre too litell, and that ye blame me for it, forsothe ye shall have no more cause to blame me, ffor I will make arraye her as nobly as any of you all, and as queintly;[2] for ye have but half youre hodes and cotes furred with ermyn, or menever; and I wyl do beter to her, for I woll furre her gowne, colleres, sleves, and cotes, the here outwarde; thus shall she be beter purfiled and furred thanne other ladies and gentill women. And suppose ye not that I will see that she be arraied after the state of the good women and worshipfull of Fraunce, nor of them of this cuntre that hath not take the state of the unthrifty women, that bene evill women of ther body, and chambreres to Englisshe men, and other men of werre, that dwellin with hem as her lemmanys,[3] for thei wer the furst that brought up this estate that ye use of great purfiles and slitte cotes, for I have remembrance of that time and I saw it. And to take arraie that such women bringeth up first, I holde hym that doth it but febly counseled. And as to my wiff she shal not; but the princesses and ladyes of Inglond have taken up the said state and guise, and they may well holde it, yef hem liste; but I have herde saie that ladies and gentell women shoulde sonner take the gise after good women, and not take the evill."

It must not be imagined that our knight is averse to fair clothing at proper times; as he relates the punishment of a lady because she "had good clothes," and "wolde not do on her good clothes on the holydaies nor on the sondayes, for the worship of our lorde;" though he tells of a sister of St. Bernard that visited him "well arraied with riche clothinge, and riche atyred of perles and precious stones," whom he rigidly admonished for "suche pompe and pride

[1] Since she is not dressed in your fashion.

[2] curiously.

[3] lovers.

to adorne suche a carion as is youre body;" and the saint asks, "Why thinke ye not of the pore peple that deyen for hunger and colde, that for the sext[1] parte of your gay arraye, xl. persones might be clothed, refresshed, and kepte from the cold."

Concerning the punishment for head-dressing and painting, he relates a story of a knight, whose wife dying, and his love for her continuing, desires his brother, a hermit, to learn how she fares in the other world. "And an angell shewed him the payne and torment that she was made to suffer and endure, the cause why for he sawe perfitly; howe a devil held her by the tresses of the hair of her hede, like as a lyon holdethe his praie, in suche wise as she might not with her hede remove. And the same devil putte and thruste in her browes, temples, and forhede hote brennynge alles[2] and nedeles unto the brayne, and the poure woman cried atte every tyme that he threst in alle or nedill, the which was brennynge. And the Ermyte asked the aungell why the fende dede[3] her suffer that payne. And the aungell saide, for because she hadde, whenne she was on lyve, plucked from her browes and forehed to have awey the hair, to make her selff the fayrer to the pleysinge of the worlde; wherfor, in every hole that her hair hath been plucked out, every day onis[4] the devil thresteth in a brennynge alle or nedyll into the brayne. And after that another devil came with gret sharp foule hideous tethe and clawes, and enflamed her face with brenning piche, oyle, tarre, grece, and boyling lede, and ferde so horribly with her that the Eremite tremyled, and was almost out of his witte for ferde.[5] And the aungell comforted hym, and said that he be not aferde, for she had wel deserved the payne, with more; and the Eremite asked why. And the angell answered, for when she was

[1] sixth. [2] burning awls. [3] made. [4] once. [5] fear.

on lyve, she plucked, popped, and peinted her visage for to plese the sight of the worlde."

An excellent description of the costume of a lady in the middle of the fourteenth century occurs in the romance of *Sir Degrevant*, recently edited by Mr. Halliwell for the Camden Society. The lady is an earl's daughter:

"Sche come in a vyolet,[1]
With white perle overfret,[2]
And sapphires therin set
On every side;

All of pall work fine,[3]
With miche and nevyn,
Anerlud[4] with ermyn,
And overt for pride.

To tell her botenus was toore,[5]
Anameled with azure;
With topyes and trechoure
Overtrasyd that tyde.[6]

Sche was receved a span
Of any lyvand man;
Of red gold the rybanne
Glemyd hure syde.

Her hair was hyghted on hold,[7]
With a coronal of gold;
Was never made upon mold
A worthelyche wyght.[8]

Sche was freely and fair,
And well hyr seemed her gear,
With rich boses a payr,
That derely were by-dyght.

---

[1] velvet. Lincoln Mss. [2] covered with pearl fretwork.

[3] Fine cloth used for the nobility's robes. [4] furred. Lincoln Mss.

[5] dure. Lincoln Mss. Trouble; to enumerate her buttons would be troublesome and tedious.

[6] glomerand hir syde. Lincoln Mss.; she glittered on all sides with precious stones and other treasure.

[7] held on high. [8] "Never appeared on earth a worthier wight."

With a front endent,[1]
With pearl of oryent,
Out of Syprus was sent
To that bird bright.

Her kerchevus[2] was curious,
Her visage full gracious.
Sir Degrevant that amerus
Had joy of that sight."

The romances of the middle ages are fertile sources for a true description of the costume of the day, and are often very curious, although frequently brief and casual. In Weber's collection of Early Metrical Romances, the dress of an empress is thus described. It should be premised that the authors of those days, like the artists, clothed and described the personages in their narratives precisely as if they lived in their own times.[3] The lady is the Empress of Rome; and she, in a fit of disappointment,

" wex wroth;
She tare hir hair and eke her cloth,
Hir kirtyl, hir pilche of ermine,[4]
Hir kevercheifs of silk, hir smok of line,[5]
Al togedere, with both fist
Sche to-rend benethen her breast.
With both honden her yellow hair
Out of the tresses she hit tare."

The Seven Sages.

Yellow hair was at this time esteemed a beauty, and saffron was used by the ladies to dye it of a colour

[1] frontelle; an indented or pointed frontlet.

[2] kerchiefs.

[3] Adam Davie, a poet of the fourteenth century, cited by Mr. Warton, represents Pilate as challenging our Lord to single combat; and in Pierce Plowman's *Vision* (edit. 1550, fol. 98), the person who pierced our Saviour's side is described as *a knight who came forth and jousted with Jesus.* See the preface to Way and Ellis's *Fabliaux of the Twelfth and Thirteenth Centuries.*

[4] a cloak or mantle lined with fur. [5] linen.

esteemed "odious" by modern ladies. Elizabeth also made yellow hair fashionable, as hers was of the same tint. In the romance of *King Alisaunder*, we are told of Queen Olimpius:

> "Hire yellow hair was fair atyred
> With riche strings of gold wyred,
> And wryen hire abouten all
> To hire gentil myddel small."[1]

To see this sight, we are told,

> "Neptanabus in the way stood,
> With polled head, and off his hood:"

which illustrates the fashion of cutting the hair, and throwing the hood upon the shoulders, as we have already engraved examples. The costly nature of the robes occasionally worn may be gathered from the following lines of *Ipomydon:*

> "Ipomydon and Tholomew
> Robes had on and mantles new,
> Off the richest that might be;
> There was none such in that countrie;
> For many was the rich stone
> That the mantles was upon."

The minute truthfulness of these descriptions may be seen by another extract, where Ipomydon looses the mantle by drawing the string through the jewelled clasp, of which we have engraved some examples:

> "And drew a lace of silk full clere:
> Adown then felle his mantle."

In *The Adventures of Arthur at the Tamewathelan*, a romance of the fourteenth century, recently edited by Mr. Robson for the Camden Society, the costume of the queen is thus described:

---

[1] Her hair flowed to her waist.

"Then Sir Gawan the good, dame Gaynour he leads,
In a glittering gyde,[1] that gleamed so gay;
That was with ribbons reversut,[2] who so right reads,
Arayed o'er with ribbons, richest of ray;
Her hood of a haa[3] hew, that her head hides,
Of purpure, and palle work, and perré[4] to pay;
Was schrod[5] in a short cloak, that the rain shredes,[6]
Set o'er with sapphires, who sothely will say.
Sapphires, and seledyms[7] circled on sides;
Her saddle set with that ilk,
With rich saumhellus[8] of silk,
Upon a mule white as milk;
Thus gayly she glides."

The sovereign himself is thus described in another stanza:

"Manly in his mantle he sat at his meat,
With pall puret in poon,[9] was proudly pight;[10]
Trowlt with trulufes and tranes between,[11]
The tassels were of topaz, that was there-to tied."

At this feast appears a lady leading a knight, who are thus described:

"She was the worthiest wight that any man would;
Hir gyde, that was glorious, was of a grass-green,
Hir belt was of blenket,[12] with birds full bold,[13]
Beten[14] with besants, and buckled full bene.[15]

---

[1] dress, gown. [2] trimmed. [3] blue.
[4] jewellery. [5] covered. [6] shields.
[7] chalcedonies. [8] sambutes, housings.
[9] fine cloth furred, and spread out like a peacock's tail: from *paon*, Fr.
[10] placed.
[11] Ornamented with true-loves, and knots between. A curious confirmation of this method of decorating the dress of royalty is noticed by Mr. Robson in his notes: "When the corpse of Edward the First was discovered, on opening his tomb in 1774, his stole of rich white tissue was found studded with gilt quatrefoils in filagree work, and embroidered with pearls in the shape of what are called true-lovers' knots."
[12] plunket, a white cloth or stuff. [13] ornamented with birds.
[14] inlaid, adorned. [15] well.

Her hair in fine jewels was fretted and fold;[1]
Her counter-fillet[2] and her caul were coloured full clean,
With a crowne comely, was bright to behold;
Her kerchefes were curious, with many a proud prene;[3]
Her apparel was praised with princes of might;
Bright birdes and bold,[4]
Had enow to behold,
Of that fair lady
And the bold knight.

Then the knight in his colurs was armed full clene,[5]
With a crest comely, was bright to behold,
His brene and his basnet was busket full bene,[6]
With a bordur[7] about, all of brent[8] gold;
His mayles were milk white, enclawet[9] full clene;
His steed trapped with the same, as true men me told,
With a shield on his shoulder, of silver so sheen;
With boar-heads of black, and brows full bold;
His steed with sandelle[10] of Trise[11] was trapped to the heel;
Upon his cheveron[12] be forn
Stood, like an unicorn,
As sharp as a thorn,
An anelas[13] of stell.

[1] braided in gold wire.

[2] the fillet which bound up the caul or head-tire.

[3] pin, bodkin.

[4] beautiful ladies and bold knights.

[5] that is, he wore his surcoat emblasoned with his arms.

[6] his coat of mail and his basnet was prepared full well. In a note Mr. Robson says, the bascinet, or basinet, was a light helmet, shaped like a basin; a visor was sometimes added to it. The *bacinez à visières* occur in the French romances of the thirteenth and fourteenth centuries, and they were commonly worn by the English infantry in the reigns of Edwards II. and III., and Richard II.

[7] the circlet around the helmet.

[8] bright.

[9] This is explained as meaning, perhaps, rivetted. "The epithet milk-white," says Mr. Robson, "as applied to mail-armour, is singular, and means bright polished. White armour, at a later period, is commonly applied to plate, in contradistinction to black or russeted suits."

[10] silk.

[11] cloth of stars.

[12] armour for the horse's head.

[13] a small dagger.

In steel was he closed that rode on the steed,
With his starres of gold, stanseld on stray ;[1]
His gloves and his gambeson glowed as the gledes,[2]
Arayed o'er with ribbons rychest of raye ;
With his sheen shin-bandes sharpest in shreds,[3]
His polans[4] with his pelidoddes were poudert to pay."

The description ends by adding a lance, with its fanon or banner attached, to the knight's accoutrements. In another portion of the poem we are told:

" Sir Gavan the good was clothed in green,
With his griffins of gold engrelet[5] full gay,
Trowlt with trulofes and tranes between."[6]

From which it appears that green was the favourite colour for the surcoat of knights and the gowns of ladies at this time. In " the Avowynge of King Arthur, Sir Gawen, Sir Kaye, and Sir Bawdewyn of Britain," also to be found in the same volume, we are told the knights wore

" Gay gownes of green,
To hold their armour clean,
And keep it from the wet."

[1] embroidered or worked with gold and silver thread (Lat. *extencellatus*, Fr. *étincelé*), apart from each other.

[2] his gloves and his gambeson gleamed like burning coals. In illuminated manuscripts, about this period, we find the armour covered with bright red spots ; hence, probably, Sir Galrun's golden stars and glowing gambeson.

[3] This line, which is not very clear, would seem to mean, that the shin-piece of steel worn by the knight was covered by sharp ridges, or fluted—a fashion prevalent at a later date.

[4] 'polyns' are knee-pieces : 'pelidoddes' are unexplained in Mr. Robson's glossary to this poem : 'poudert' is, sprinkled over. The line is confused.

[5] interspersed.

[6] See note 11, p. 130.

For specimens of the costume of the middle classes and merchantmen during this period, I may refer to the brasses in St. Margaret's Church, Lynn, engraved by Cotman, and which are the finest and most elaborate in the kingdom. They represent Adam de Walsokne and Margaret his wife, 1349; Robert Braunch and his two wives, 1364; and Robert Attelath, 1376. The ladies' dresses, as seen beneath the surcoat, are particularly splendid, being covered with embroidery of the richest description; in shape they are precisely similar to those worn by the group of courtiers on page 117. Many other examples may be found in Cotman, Stothard, Hollis, and in a work now in course of publication, entitled *A Series of Monumental Brasses, extending from the Reign of Edward I. to that of Elizabeth*, by I. G. and L. A. B. Waller, which will add much to the information already possessed from a careful examination of these mementos. The plates are beautifully executed, and for accuracy are all that the most fastidious antiquary could desire.

We find a curious and interesting picture of the costume of a shepherd on holyday occasions, in the fourteenth century, in "a Tale of King Edward and the Shepherd," published in Hartshorne's *Metrical Tales:*

"On morrow, when he should to court go,
In russet clothing he tyret him tho,[1]
In kyrtil and in surstbye;[2]
And a blak furred hood,
That well fast to his cheek stood,
The typet might not wrye.[3]

---

[1] he dressed him then.

[2] This word was probably *courtpye*, a short outer garment or mantle; Hartshorne's book is disfigured by very many errors of the transcriber.

[3] his hood was so well secured that the tippet could not go awry.

The mytans clutt forgat he nought,
The slyng even is not out of his thought,
Wherewith he wrought mastry."[1]

When he is about to enter the king's court, he is directed to leave his mittens and staff, which he stoutly refuses:

" ' Nay, fellow,' he said, ' so mot I the,[2]
My staff shall never go from me,
I will it kepe in my hande;
Nor my mytens gets no man
While that I them keep can.' "

To attempt to narrate all the varieties of fashion introduced during the reign of Richard II., in the space allotted me, is an evident impossibility. The freaks of ever-changing fashion were as varied as the whim and extravagance of the many courtiers who thronged the palace of the king—himself the greatest fop.[3]

His effigy, and that of his queen, Anne of Bohemia, in Westminster Abbey, are remarkable for the costly splendour of their habiliments, and their evident accuracy of portraiture. The king's hair, which is ample and flowing, is confined round the temples by a narrow band; his moustachios and beard are trimmed close, except two small and pendent tufts that hang from each side of the chin. The queen's hair is confined by a band round the head, but is allowed to flow down the back in great profusion. The exceeding splendour of the dresses is, however, the most remarkable point for consideration. They

[1] His mittens, and the sling, in the use of which he was famous, he also carried with him.

[2] So may I thrive! a very common exclamation at this period.

[3] King Richard's expense in dress was very extraordinary: Holinshed says, "he had one cote, which he caused to be made for him of gold and stone, valued at 30,000 marks;" a mark was 13*s.* 4*d.*

are embroidered all over with the royal badges and devices, and decorated with rich and elaborate borders. The letters 𝔎 and 𝔄 together, his badges of the white hart crowned and chained, the sun emerging from a cloud, and the broom-plant,[1] cover the entire dress. His queen's, still more costly and elaborate, is decorated with her badges of the ostrich, the interlaced band or knot, and the 𝔎—𝔄 joined by a band or chain and regally crowned. They are much the finest examples we possess of the fashion of embroidering the dress with heraldic insignia.[2]

The famous portrait of Richard II., in the Jerusalem Chamber, is another fine example of the usual dress of a monarch, who, with his courtiers, seems to have set no bounds to extravagance in clothing. His dalmatic in this picture is embroidered all over with roses and the letter 𝔎; his robe is lined with ermine, having a deep collar of the same material covering the shoulders, and is fastened round the neck by a band and clasp of the most costly jewelled ornaments. His shoes (like those upon the effigy) are also richly embroidered and set with stones; and his crown, sceptre, and orb, are very elegant and splendid.

There is also an engraving, by Hollar, from a picture at Wilton, of this monarch, in a different but equally gorgeous costume: a beautiful coloured plate from this picture is given in Shaw's *Dresses and Decorations*.

[1] Or *Planta genista*, a sprig of which was always worn in the cap of the great ancestor of the family, Geoffroy le Bel; from which circumstance it is said to have derived its name of Plantagenet.

[2] We are indebted to the late Mr. Hollis, who has delineated these figures in his *Monumental Effigies*, for their restoration. The patterns were concealed by the dirt of ages, having been executed in delicate dotted indentations, and their existence doubted, or positively denied, till his patience and perseverance again brought them to light.

The fashion of embroidering the dress with heraldic devices, family badges, or initial letters of the name, and mottoes used by the wearer, became common during this period. The edges were also cut into various shapes, of leaves, &c., and richly decorated with elaborate workmanship, being frequently set with precious stones. The servants of the nobility were also sumptuously attired, and a universal extravagance in dress reigned throughout the nation; "every man," says Harding, in his chronicle, "desiring to surpass his fellows in costly clothing of silk, satin, or damask;" and, with the universal feeling that seems to pervade ancient and modern dandyism, never troubling themselves about the payment for these articles of extravagance. Harding adds, that

> "Cut worke was great both in court and towns,
> Both in men's hoods and also in their gowns;
> Embroidery, and fur, and goldsmith's work all new,
> In many a wyse each day they did renew;"

and that no array so rich, costly, and precious, was known either before or since.

The fashion of cutting the edges of the garments into the shape of leaves, and other ornaments, originally invented on the continent, may be clearly seen in some of the plates to Montfaucon's *Antiquités de la Monarchie Française:* a striking example is given in the full-length figure of Louis d'Anjou, King of Jerusalem and Sicily, from a MS. of the fourteenth century, in the Royal Library at Paris, containing the laws of the order of St. Esprit, founded by him. The long pendant to his hood

is very clearly shewn, as well as the rows of leaves that edge his hood and surcoat, and run entirely down each side of the pendant which hangs from his shoulder. The precise similarity of this dress with the English one of the same period may be accounted for by our close connexion with the continent, and the eagerness with which foreign fashions were adopted, if they were in any degree quaint or extravagant.

The reader of English history, during this troublesome period, might imagine that the heroes of chivalry, the knights and warriors of the age, those models of courtesy and bravery, who frequently, upon the battle-field,

> "Lay down to rest with corslet laced,
> Pillowed on buckler, cold and hard,"

would at court be exceptions to the general love of effeminate finery. Quite the reverse. The hero,

> "Sheathed in steel,
> With belted sword, and spur on heel,"

leaving the scene of war, or the lists of the tournament, arrayed himself with a softness and luxuriance so perfectly feminine, that the declaration of the satirists of the age,—that it really was difficult, if not impossible, to distinguish the sexes if the face was turned aside,—becomes strictly true. For proof, take the illustration on the following page, copied from one of the most extraordinary and valuable manuscripts in the National Collection. It represents a knight and a gentleman in civil costume, and is the first illumination in the volume marked No. 1319 of the Harleian Collection, which is a metrical history, in French, of the adventures of Richard II., from the period of his last expedition into Ireland, to his death in 1399; and was "composed by a French gentleman of

mark, who was in the suite of the said king," and who prevailed on a noble knight of his acquaintance to leave France, and join Richard in his wars. The illumination represents the author of the work addressing this knight and proposing the journey. The amplitude and splendour of the dresses, with their sleeves reaching to the ground, and ornamented at the edges by being cut into leaves, and other patterns, will at once be noticed. The whole of the illuminations in this beautiful and valuable historic manuscript, the work of an eye-witness of the extraordinary events in our history immortalised by Shakspere, are by far the finest authority for the costume of this period, and for Shakspere's drama. With such accuracy are they executed, that the various personages of the narrative may always be traced by feature, as well as by dress; and from these miniatures the portraits of the Earl of Northumberland, and others, have been enlarged for Harding's *Shakspere Portraits*.[1] The whole series, sixteen in number, have been beautifully engraved in the twentieth volume of the *Archæologia*, where the poem (to which all our historians have been greatly indebted) is printed entire, with a prose translation.

It must not be imagined that long, wide, and flowing

[1] An instance of their minute accuracy may be mentioned. Bolingbroke is depicted in a black dress and dark-coloured armour. He was in mourning at this period for the death of his father.

gowns were the only dresses of the fashionables of the period. They were sometimes worn in the opposite extreme, and so short that they did not reach the hips; a fashion loudly complained of as indelicate by the clerical satirists of the times, who, indeed, found much that they might reasonably object to. The figure to the right, in the engraving here given, will display this fashion, which looks sufficiently absurd in conjunction with the wide sleeve of this article of apparel. The three figures in the original manuscript are believed to represent the uncles of Richard II., the Dukes of Lancaster, York, and Gloucester.[1] It has been carefully traced from the original illumination, and placed upon the wood-block from that tracing, that no possible change of form, however slight, might take place, and warrant a supposition that the extravagance of dress here delineated was in any way caricatured. The hair of these noblemen is bound by jewelled circlets round the forehead; one carries a hat similar to that worn by the central figure. The spreading dark cuff of the sleeve is a peculiarity of this age, as are also the enormously long toes, which became so fashionable, and were termed *crackowes;* being so named, says Mr. Planché, from the city of Cracow; Poland and Bohemia having been incor-

[1] The MS. is among the Royal Collection, marked 20, B. 6; and is a copy of a letter on the subject of a peace between France and England, written by an aged monk at Paris, and presented by him to Richard, who is depicted as seated on his throne, and receiving the book from the monk, surrounded by the officers of his court and his nobles.

porated by John, the grandfather of Richard's queen, and the fashion probably imported from thence. They are compared to "devil's claws," by a contemporary writer, who says that they were fastened to the knees with chains of gold and silver. But one representation of crackowes thus fastened has been recorded, and in that instance they are secured to the girdle. Smith, in his *Ancient Costume of England*, has noticed a full-length portrait of James the First of Scotland, preserved in the castle of Kielberg, near Tubingen, in Swabia, the seat of the family of Von Lytrams, whose shoe-toes are thus fastened; but the chain and ornamental loop hanging round the left leg of one of the figures in the group on last page may be one of these fastenings through which the toes were drawn. It is the only approach to it that I am enabled to depict; but the fashion of thus securing the toes, and enabling the wearers to walk without confusion, is well authenticated by contemporary narrators of this inconvenient absurdity.

The *shape* of the ladies' costume continued the same as that before described, except that the long streamers or tippets (as with the men) were discarded, and the dress elaborated with ornamental and heraldic devices, and frequently parti-coloured.

Chaucer, — the Shakspere of the middle ages, and certainly the most original and extraordinary writer that England up to that period had produced,—to whom Spenser so affectionately alludes, as

> "Old Dan Geffrey, in whose gentle spright
> The pure well-head of poetry did dwell,"

has, in his immortal *Canterbury Tales*, given us the best information connected with the costume of the different grades in English society during this reign.

The young squire was dressed in a short gown with

sleeves long and wide, embroidered all over with white and red flowers, and his hair was as carefully curled as if each lock had been laid in a press. The yeoman was clad in a coat and hood of green, with a horn slung across his shoulders by a green baldrick, like a good forester. Under his belt was fixed a sheaf of arrows, tipped with peacock's feathers; a sword and buckler on one side, and a "gay dagger" on the other. In one hand he bore a bow, and upon his arm a gay bracer; while a silver figure of St. Christopher, his patron saint, ornamented his breast. The merchant had a forked beard, and was arrayed in a parti-coloured or motley dress; he wore a hat of Flanders beaver, and his shoes were "clasped fair and fetously." The frankelein, or country gentleman, is described as wearing at his girdle an anelace and gipciere.[1] The haberdasher, carpenter, weaver, dyer, and tapestry-worker, were clothed in the livery of their various companies; their pouches, girdles, and knives, wrought with silver, and "not with brass." The shipman was habited in a gown of "falding," or coarse cloth, reaching to the knee, a dagger hung under his arm by a lace passing round his neck. The poor ploughman wore a simple tabard, a jacket or sleeveless coat. The miller had a beard as broad as a spade, and wore a white coat and blue hood, with a sword and buckler by his side. The reeve or steward had his beard close shaved, and his hair cut close round the ears, and at the top of his head, like a priest's; and he wore a long surcoat of "perse," a sky-coloured or bluish grey cloth, which was

[1] Or, a dagger and purse, then usually worn by all but the lower classes of the community. The term *cutpurse* was originally invented to distinguish the *chevaliers d'industrie* of the middle ages, who, by severing the thongs that held these purses to the girdle, easily made themselves masters of the property therein contained.

tucked like a friar's gown about him, and carried a rusty blade by his side.

Of the ladies, we may notice the wife of Bath, whose costume may be taken as a good example of that of the other classes of the commonalty. She wore kerchiefs on her head of fine cloth upon Sundays, that "weighed a pound;" scarlet hose, with moist new shoes. Her travelling dress was a wimple, a hat as broad as a buckler or target, and a mantle. In the course of the tales many other illustrations of costume will occur; that of the carpenter's wife in the Miller's Tale may be cited as an instance. She wore a girdle "barred all of silk," a white "barme-cloth" or apron, full of gores, or formed perhaps of patchwork. The collar of her shift was embroidered before and behind with black silk, and fastened by a brooch as big as the boss of a buckler. Upon her head she wore a white "volupere," or cap tied with tapes, and a broad silk fillet round her head. At her girdle hung a leather purse ornamented with metal buttons and silk tassels; her shoes were laced high upon her legs.

The Parson's Tale contains some severe allusions to the fashions in general, and details much information in the illustration of their peculiarities, with the reasons for condemning them held by the soberer kind of people.

The ecclesiastical costume is chiefly remarkable for an increase of splendour. The vestments of the clergy were richly embroidered with figures or flowers, and other ornaments of the most elaborate workmanship, and the borders sometimes were set with precious stones; while upon the enrichment of the mitres and crosiers of the clerical dignitaries the art of the goldsmith and jeweller was exhausted in exquisite inventions. The effigy of John de Sheppey, Bishop of Rochester, who was conse-

crated to the see in 1353, and died 1360 (engraved in the thirty-fifth volume of the *Archæologia*, with an account of its discovery), is a fine example of the clerical splendour of the period. He wears a mitre elaborately wrought and set with jewels. The collar, or apparel of the amice, is richly wrought, and stands up freely round the neck; the cope has a pattern all over it. The dalmatic is covered with rich florid embroidery. The alb is also embroidered in front with a species of flower arranged like an X, and which may be supposed to represent a Greek cross. His gloves are richly embroidered and jewelled on the back—a mark of high dignity in church and state; and he carries over his left arm the maniple, a narrow strip of embroidered cloth, which originally was a napkin used for wiping any impurities from the sacramental cup, but which took this form at a very early period; it may be seen in the hand of Stigand, Archbishop of Canterbury, in the cut of the coronation of Harold, engraved at p. 66 of this volume. He bears a richly-decorated crosier (the head is broken off in the original), the staff of which is enswathed with linen. His shoes are also embroidered, and the bands that ornament them are intended to represent the thongs of the ancient sandals that gave place to them.

The two figures on the next page, copied from Cotman's series of brasses, are good illustrations of ordinary clerical costume. The first figure is in the church of the Hospital of St. Cross, near Winchester, and represents

John de Campden, the grand vicar and confidential friend of the great Wykeham, and who was appointed master of the hospital in 1382. He wears the rotchet, the alb, and the stole. The effigy of Richard Thaseburgh, who died in 1387, in Heylesdon Church, Norfolk, is a good example of a priest fully habited for the altar. He wears a chasuble, or cope, with a rich collar, beneath which appear the ends of the stole. The alb is decorated in the front, and an embroidered maniple is upon the left arm.

I must again refer to "the honour of the English tongue," Chaucer, for much that is curious in the way of information upon clerical dress. The Monk, in the *Canterbury Pilgrimage*, is luxuriously habited; among other expensive articles, are noticed:

> "his sleeves purfiled at the hand
> With gris, and that the finest of the land;[1]
> And for to fasten his hood under his chin
> He had of gold ywrought a curious pin."

[1] Garments thus "purfiled," or bordered with costly furs, as "gris," miniver, or ermine, were in great request among the wealthy clergy, who were restrained by clerical ordinances from an imitation of the fashionable freaks and follies of the times, and of which restraint it became necessary frequently to remind them. They therefore indulged themselves in the luxury of the most expensive furs and finest cloth for their ordinary costume, while their official dresses allowed of the most costly and ornamental materials, which were unsparingly adopted.

The parish clerk, Absolon, in the Miller's Tale, is richly dressed in red hose, a sky-blue kirtle ornamented with points, or tags, and over all a white surplice, "with Paule's windows carven on his shoes;" that is, they were cut or embroidered like gothic windows, a fashion previously treated of, and of which a curious example is given in the illustrations to the Glossary. The ploughman rails at the clergy in unmeasured terms for their almost regal luxuriance, declaring that

"They ben as proude as Lucifarre;"

and he gives the following description of a priest:

"That hie on horse willeth to ride
In glittering golde of grete arraie,
Painted and portrid all in pride,
No common knight may go so gay.
Change of clothing every day,
With golden girdles great and small,
As boistrous as is bear at bay;
All such falsehed mote nedis fall."

Many of them, he says, have more than a couple of mitres, ornamented with pearls like the head of a queen, with pastoral staffs of gold set with jewels, as heavy as if made of lead:

"They be so roted in riches
That Christ's poverty is forgot.
* * * * *
Some weren a miter and ring,
With double worsted well i-dight,
With roiall mete and rich drinke;
And ride on courser as a knight,
With hawkes and with hounds eke,
With brooch or ouches on his hood."

And he speaks of the monks, when out of the church, joining in dances and sports, dressed in

"scarlet and grene gay gownes,"

shaped after the newest fashion, and cut into ornaments at the edges like those of the laity; and even appearing with

> "Bucklers broad, and swords long,
> Baudrick, with baselards kene,
> Such tools about their neck they hong;"

and, like the foppish laity, they have

> "long pikes on their shoon."

Piers Plowman is equally loud in his complaint of their pride. Contrasting them with the saints, he says, "some of them, instead of baselards (the ornamental daggers worn by gentlemen at their girdles) and brooches, have a rosary in their hands and a book under their arm; but Sir John and Sir Jeffery[1] hath a girdle of silver, and a basilard decorated with gilt studs." A little afterwards, speaking of Antichrist, he says, "with him came above a hundred proud priests, habited in paltocks (a short jacket appropriated to the laity), with peaked shoes, and large knives or daggers." The common friars, who could not dress so showily, wore theirs very snug and trimly, and "a great cherl" of that fraternity is described in a cope made of double worsted, that covered him well to his heels, and was very neatly folded, "his kirtle of clene whyte clenlych sewed."[2]

[1] It was usual to call a priest *Sir* long after this period. Instances occur in Shakspere's plays, in the names *Sir* Hugh Evans, *Sir* Oliver Martext, &c.

[2] In an earlier poem on the evil times of Edward II., preserved in the Auchinleck Mss., in the Advocates' Library, Edinburgh, and published in Wright's *Political Songs*, the clergy are loudly complained of, because

> "These abbots and priors do again their rights;
> They ride with hawk and hound, and counterfeit knights;"

leaving "wantoune preistes" to attend each parish, who

> "by night,
> Go with sword and buckler as men that would fight."

In a sumptuary law of the 37th of Edward III., the dignified clergy, who require such indulgence, are allowed to wear such furs as are best suited to their constitutions: others of the clergy, who have yearly incomes exceeding two hundred marks, are entitled to the same privileges with the knights of the same estate; and those of inferior degree are allowed to rank with the esquires possessed of one hundred pounds yearly income. But knights were restricted, by the same laws, from wearing expensive furs, or having any parts of their garments embroidered and decorated with jewellery; while the esquires are restricted to a certain inexpensive cloth: "they shall not wear any cloth of gold, of silk, or of silver; nor any sort of embroidered garment; nor any ring, buckle, ouch, ribband, or girdle. No part of their apparel to be decorated with gold or silver; nor are they to wear any ornaments of precious stones, or furs of any kind." These regulations became so thoroughly neglected in the following reign, that Henry the Fourth found it necessary to revive and remodel them soon after he came to the throne, as will be narrated in its proper place.

The various orders of monks that now were established in England were the Benedictines, the earliest introduced into our island, having been probably brought in by St. Augustine, but first generally established in the tenth

And we are told:

> "This is the penance monkes do for our Lords love,
> Wear socks in their shoes, and felted boots above."

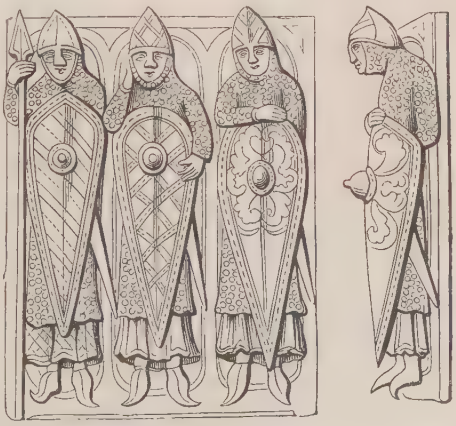
In the *Abingdon Chronicle*, edited by Halliwell, it is said that—"A.D. 1297. The rectors of churches, and other clercs, when they rode through the country, wore garments of different colours (*induebantur vestibus stragulatis*), that they might not be recognised by passers-by, and thus be enabled to travel in security wherever they wished." It appears that these *vestes stragulatæ* distinguished the laity from the clergy, who were at this time put out of the protection of the law.

century by St. Dunstan. In 1128 the Cistercians or Bernardines were introduced, and in 1180 the Carthusians; in the thirteenth century a formidable rival to the regularly-established monks appeared in the new religious order of Mendicant Friars. The Dominicans, or Black Friars (also known as Preaching Friars), and the Franciscans or Grey Friars (also called Cordeliers), were established by the Pope's authority in 1216 and 1223. Of many other orders which soon sprung up in imitation of these, all were eventually suppressed except two—the Carmelites, or White Friars, and the Augustines, also known, as well as the Franciscans, by the name of Grey Friars, from the colour of their cloaks. For the costume of these popular religious orders we must refer the reader to the plates in the last splendid edition of Dugdale's *Monasticon*.

The Austin Friar, who is described in the Creed of Piers Plowman as denouncing the pride of the Franciscans, says that—

> "In coting of their copes
> Is more cloth folded
> Than was in St. Francis frock,
> When he them first made.
> And yet under that cope
> A cote hath he furred
> With foyns, or with fitchews,
> Or else with fine beaver;
> And that is cutted to the knee,
> And quaintly buttoned,
> Lest any spiritual man
> Espy that guile.
> Francis had his brethren
> Barefoot to walk;
> Now have they buckled shoes,
> Lest they hurt their heels;
> And hose in hard weather,
> Fastened at the ancle."

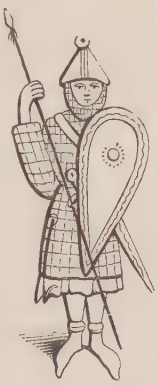
In the romance of *St. Graal* (Royal Mss. 14, E. 3), executed in the 14th century, we have this representation of one of these preaching friars in his rude portable pulpit. From the contrast afforded by their mendicancy, and enthusiasm in teaching, to the pride and riches of the higher clergy, and their constant mixing with the people, they became excessively popular. The preacher in the cut has a crowded and attentive audience (though one lady seems inclined to nap); the costume of the entire body, who are all seated, after a primitive fashion, on the bare ground, is worthy of note, and may be received as a fair picture of the commonalty of this period.



The figures here engraved are copied from a curious little bronze, strongly gilt, now in the possession of T. Crofton Croker, Esq., and which is engraved in the *Gentleman's Magazine* for 1833, accompanied with a description, by A. J. Kempe, Esq., the author of the letter-press to *Stothard's Monumental Effigies*, whose intimate

knowledge in these matters enables him to well authenticate dates; and he considers this relic may safely be attributed to the early part of the twelfth century. It was discovered in the Temple Church, and had originally formed a portion of a pyx, or small shrine, in which the consecrated host was kept. Our engraving is more than half the size of the original, which represents the soldiers watching the body of our Lord, who was, in mystical form, supposed to be enshrined in the pyx. They wear skull-caps of the Phrygian form, with the nasal like those in the Bayeux Tapestry, already described; and the mailles or rings of the hauberk appear, as in the armour there, sewn down, perhaps, on a sort of gambeson, but not interlaced. They bear kite-shaped shields, raised to an obtuse angle in the centre, and having large projecting bosses; the third of these figures is represented beside the cut in profile, which will enable the reader more clearly to detect its peculiarities. On two of these shields are some approaches to armorial bearings; the first is marked with four narrow bendlets; the second is fretted, the frets being repeated in front of his helmet, or *chapelle de fer:* all the helmets have the nasal. A long tunic, bordered, and in one instance ornamented with cross-lines, or chequered, appears beneath the tunic. The sword is very broad, and the spear, carried by the first figure, obtuse in the head,—a mark of its antiquity. The shoes are admirable illustrations of that passage of Geoffry of Malmesbury, where, reprehending the luxury of costume in which the English indulged at the time when Henry I. began his reign, he says: "Then was there flowing hair, and extravagant dress; and then was invented the fashion of shoes with curved points: then the model for young men was to rival women in delicacy of person, to mimic their gait, to walk with loose gesture, half-naked." The curvature of

the points of the shoes in the little relic before us, in conformity with the custom censured by Malmesbury, is quite remarkable. One turns up, another down; one to the left, another to the right; and scarcely any two in the same direction.



The home of these military fashions was Normandy; the Bayeux Tapestry delineates them, and the little figure here given also illustrates the close similarity of appearance presented by the continental knights. It is copied from an illumination in a French Ms. of the twelfth century,—a fragment of Horace,—preserved in the Royal Library at Paris (8214). This knight wears the conical helmet, with a ball on its apex; he carries the pointed shield; his hauberk is composed of the overlapping square plates of steel termed by Meyrick *tegulated* armour, beneath which appears the long tunic. The broad sword is precisely like those worn by the three knights engraved on p. 149.

The most interesting military class of the earlier period of the Plantagenets were the Knights Templars, a body of men called into existence by the various pilgrimages undertaken to the Holy Land, and elevated into importance by the crusading mania of Richard I. and other romantic warriors. The dangers that beset a pilgrim on all sides from his first landing in Palestine, and the frequent sacrifices of life to Mahommedan hatred and prejudice, determined nine valiant and pious knights to form themselves into a band for their especial protection, and to bind themselves by a vow to save them harmless during their religious sojourning in that country.[1] Leading a

[1] Tanner says: "The Knights Templars were instituted A.D. 1118, and were so called from having their first residence in some rooms adjoining to

life of piety and chastity, eschewing pomp and riches, and uniting the character of monk and soldier, they attracted the attention of the world; and all moneys sent to them from Christian countries were religiously devoted to the service of the pilgrim and his advantage, while remaining under their protection. Their ultimate wealth, their power, their fall, and the many cruel and unjustifiable proceedings commenced and carried out by jealousy and avarice, ending in their suppression and destruction, in many instances by the cruellest tortures, are matters for the historian to narrate; and which, when read, leave an indelible impression upon the mind of the cruelty that may pass under the name of justice, and be sanctioned by the greatest of the land, when popular clamour is misdirected by designing men, and enforced by appeals to man's worst passions. They were as much the objects of jealousy to their rivals, the more ancient body of Knights Hospitallers,[1] whose more immediate province it was to pro-

the Temple at Jerusalem. Their business, also, was to guard the roads for the security of pilgrims in the Holy Land; and their rule, that of canons regular of St. Austin; their habit was white, with a red cross on their left shoulder. Their coming into England was probably pretty early in the reign of King Stephen, and their first seat in Holborne. They increased very fast, and in a short time obtained very large possessions. But in less than two hundred years, their wealth and power was thought too great; they were accused of horrid crimes, and thereupon every where imprisoned; their estates were seized; their order suppressed by Pope Clement V., A.D. 1309; and totally abolished by the Council of Vienna, A.D. 1312. The superior of this order in England was styled Master of the Temple, and was often summoned to parliament.

[1] "The first of these orders, the Knights Hospitallers, began, and took its name from an hospital, built at Jerusalem for the use of pilgrims coming to the Holy Land, and dedicated to St. John Baptist; for the first business of these knights was to provide for such pilgrims at that hospital, and to protect them from injuries and insults on the road. They were instituted about A.D. 1092, and were very much favoured by Godfrey of Bulloigne, and his successor, Baldwin, King of Jerusalem. They followed chiefly St. Austin's

vide lodgings for poor pilgrims, and attend to their wants, but which eventually became a military order, owing to the success of the Templars, and in imitation of them; and the two bodies regarding each other with much hatred, would turn their arms against their rivals, instead of mutual attacks upon "foul Paynims;" and thus the warriors who had sworn to protect all comers, and oppose all foes to Christianity, forgetting its first and greatest precept, charity, would strew the field with their brother believers, leaving the "heathen hounds" they so much despised sensibly strengthened by their sinful weakness.

The distinction in dress between a Knight Templar and a Knight Hospitaller consisted in the mantle, which was thrown over the shoulders and hung upon the ground.[1] The Templar's mantle was *white*, with a red cross upon the left shoulder; the Hospitaller's *black*, with a white cross in the same position. Good engravings were etched by Hollar, for Dugdale's *Monasticon*, of both these dresses, which are copied, on next page, from the last edition of that work.[2] The authority from which these figures are

rule, and wore a black habit with a white cross upon it. They soon came into England, and had a house built for them in London, A.D. 1100; and from a poor and mean beginning, obtained so great wealth, honours, and exemptions, that their superior here in England was the first lay baron, and had a seat among the lords in parliament; and some of their privileges were extended even to their tenants."

[1] In the very curious satire on the monks, entitled, *The Order of Fair-ease*, written in the reign of Edward I., and published in Wright's *Political Songs*, mention is made of the Hospitallers, "who are very courteous knights, and have very becoming robes, so long that they drag at their feet." Of course this praise is ironical.

[2] Sir Walter Scott is not to be depended on for accuracy, when he describes the Templar in *Ivanhoe* as wearing a white mantle, upon which is a *black* cross of *eight* points. Such a cross was never worn by either Templar or Hospitaller. The cross they wore resembled that on which the Saviour suffered, the lowest of the four arms being the longest. The description of the armour of these early warriors is also far from accurate.

copied is not mentioned; but from the mixture of plate with the chain mail, they evidently exhibit their costume as worn very little previous to their suppression. They are certainly not older than the reign of Edward I.

The only undoubted effigy of a Knight Templar known to exist is the one engraved by Montfaucon, in his *Monumens de la Monarchie Française*, tom. ii. pl. 36; and which, when that book was published (in 1730), existed in the Church of St. Yved de Braine, near Soissons, in France. It is here copied from that work. The effigy is that of Jean de Dreux, knight of the Order of the Temple, second son of Jean I., Compte de Dreux and de Braine, and Marie de Bourbon; who was living in 1275, but the year of his death is unrecorded. He is entirely unarmed; but he wears the mantle of his order, over the left side of which is the cross, which is of Greek form, the horizontal arms being rather shorter than

the perpendicular ones; and it is not at all of the *patée* form, which strengthens the conjecture that Hollar's figures (the only ones we possess) have been copied from later representations, when alterations of the original costume had been adopted with the alterations of worldly prosperity in these communities. Jean de Dreux is bearded, and wears the coif or close cap of his order (again differing from Hollar), and a long gown or tunic. This simple costume was the undress of this body, and this figure is of much value for its undoubted delineation of one of these knights; as the cross-legged effigies called Templars are by no means proved to be knights of the order, including even those in the Temple Church, London.

Mr. Richardson, the sculptor, who has so admirably restored the Temple Church effigies, has given, in the descriptive portion of his work devoted to these figures, a very good summary of the Templars' costume. He says, they wore long beards, and their general dress consisted of a hauberk or tunic of ringed mail, reaching to the knee, with sleeves and gloves; chausses, covering the legs and feet, of the same kind of mail; a light sleeveless surcoat, over the hauberk, girded about the waist with a belt; a guige, or transverse belt, passing round the body, over the right shoulder and under the left arm, by which a long or kite-shaped shield was supported; a sword-belt, obliquely round the loins, with a long heavy sword attached; and single-pointed or goad-shaped spurs. Over all, a long white mantle, fastened under the chin, and reaching to the feet, upon which was the cross: on the head was worn a linen coif, and above that a bowl-shaped skull-cap of red cloth, turned up all round. When completely armed, the coif and cap were exchanged for a hood of mail, covering the neck and head, and over that, some one of the variously-

formed helmets, or caps of mail or steel, then in use. The parts of their dress peculiar to the order were, the mantle with its cross, the coif, and the cap. Now, none of these peculiarities are visible in the Temple effigies: they have not the beard and mantle similar to that worn by Jean de Dreux, the distinguishing feature of the order, and in which they would most probably have been represented; for in Stothard's *Effigies*, those of Sir Roger de Bois and his lady wear the mantle of the order of St. Anthony, to which he belonged. On the right shoulder of each is the circular badge here engraved, bearing what is called the Tau cross, and the letters ANTHON, in the uncial character. If the cross-legged knights were not Templars, they may still, however, have been Crusaders, in whose ranks appeared the scions of our noblest families; and who may have been thus distinguished upon their tombs; for cross-legged figures are not found before or after the Crusaders' time.

The effigies in the Temple Church, London, which are nine in number, and are known throughout England and elsewhere as the "Knight Templars," are certainly the finest and most interesting collection of monumental figures of this early period possessed by any one church in the kingdom. As works of art they are deeply interesting, from the correct idea they give of the state of sculpture at this early period; and they exhibit the military costume as it is said to have been worn at the Crusades, and with the addition then invented to suit the torrid climate in which the "warriors of the cross" fought. Thus it is said, that the surcoat, or tunic without sleeves, worn over the iron armour of the knights, was adopted to veil that defence, which was apt to heat with the sun to a degree that would render it inconvenient to

the wearer. The figure here engraved, from one of these effigies, displays this surcoat hanging lower than the ringed hauberk beneath; it had also the advantage of distinguishing different nations by its colour and form when congregated on the battle-plain. The chausses of the knight are also formed with rings set edgewise; which Bohadin, the secretary of Saladin, speaks of as excellent protections from the arrows of their opponents, which, he declares, stuck upon them without injury to the wearer. "I have seen," says he, "not one or two, but nearly ten, sticking upon a soldier." The large shield of the knight is supported by an ornamented strap, passing across the shoulder; a similar one crosses the waist, towards the right side, where the sword hangs. His hands are crossed upon the breast, probably with the same intention that the legs of other effigies of this class are placed in a similar position, to indicate their militant profession of the cross, and are covered by the chain-mail not separated for the fingers; and he wears a plastron de fer, or cap of iron, which is sometimes seen in use at this period. The figure is altogether a good illustration of the military costume now generally worn.

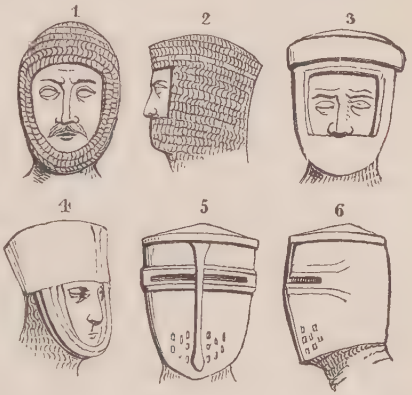
There is a remarkably spirited effigy among this series, here engraved from Mr. Richardson's book, who says, "It is now considered to be that of Gilbert Mareschal, Earl of Pembroke, who died in 1241. It represents a young knight, in ring mail, with the legs crossed; the hood, which is covered with a coif of mail, seems fastened by a tie, as two ends appear, but no buckle. A strap or

fillet runs round the face, through the rings, at intervals. The surcoat is long. No belt appears at the waist, but the folds of the surcoat appear to fall over it. The guige is enriched with small shields. The sword-belt is ornamented with bars only. The mode of fastening the buckle on the belt is well shewn. The shield is long and plain. The sword-hilt is in the form of an escallop-shell. The knight is in the act of drawing the sword from the scabbard. Between the hauberk and surcoat is a plain, thick under-garment, fastened with straps or clasps, which appear under the arms; probably some kind of haqueton. The feet are treading on a winged dragon, which is biting the spur-strap of the left foot." The action of this figure is exceedingly energetic, and it exhibits the first introduction of plate-armour, which eventually superseded the ringed mail, in the small knee-caps worn by this knight.

The effigy now believed to be that of William Mareschal the younger, Earl of Pembroke, furnishes us with the excellent example here given of the way in which the *coif de mailles* was secured on the head, and lapped round the face, being fastened to the left side, near the temple, by a strap and buckle. This may help us to understand the more imperfect representations of armed knights in the Bayeux Tapestry; and the omission of such minor details accounts for the apparent impossibility of getting into such tight-fitting dresses of mail.

In the helmets the principal changes would appear

to have taken place, their heat and inconvenience being modified in various ways, without exactly rendering the wearer less secure; although the necessity for guarding the face from a sword-cut, now that the nasal was abandoned, led to the perfect envelopment of the head in the barrel-shaped helmet worn during the reign of Richard I. Some few varieties have been selected in the accompanying engraving. Fig. 1, from an effigy in the Temple Church, shews the hood of chain-mail drawn over and enveloping the head, and which continued in use until the reign of Edward III. Fig. 2, from the effigy of William Longespée, the natural son of Henry II. by Rosamond de Clifford (the Fair Rosamond of the old writers and ballad-makers), who died in 1226, and is buried in Salisbury Cathedral. His head is in this instance also covered with the hauberk: it takes its shape, probably, from a cylindrical defence for the head beneath, similar to that upon fig. 4. "There are authorities of the time of Edward I.," says Meyrick, "to shew that this under-cap was of steel," the upper one being styled a coif de mailles. Fig. 3, from an effigy in the Temple Church, gives us the steel helmet, or *chapelle de fer*, like No. 2, entirely covering the mouth and face, except the nose and eyes. Fig. 4, also from the Temple Church, depicts the helmet upon the figure of Geoffry de Magnaville; it is a plain round cap of metal, bearing an unlucky resemblance to an in-



verted saucepan, and secured by a strap or band of iron beneath the chin. Figs. 5 and 6 are two views of the helmet upon a figure of a Knight Crusader in Walkerne Church, Hertfordshire, and are copied from Mr. Hollis's beautiful engraving. They are interesting delineations of the barrel-shaped case for the head now invented, having a slit in front for the purpose of enabling the wearer to see, and holes towards the bottom to allow him to breathe in this most inconvenient case of metal; which also has the addition of a face-guard in the centre, passing, for an extra protection, before the visual opening. None but those who have placed an antique helmet on the head can form an idea of the hot, confined, and oppressive sensation produced upon the wearer.

Many simple modes of adapting the armour to the wearer may have been adopted in various parts of the chain-mail depicted in the Bayeux Tapestry, to enable the warrior to put it on entire. This mailed hood was sometimes covered by a helmet; and it was thrown off, and reposed on the shoulders, like the ordinary one of cloth, when the wearer pleased. An instance occurs in the effigy of Robert, Lord de Ros (who died 1227), in the Temple church; while that of Geoffry de Magnaville affords another of the union of the coif de mailles with the helmet or chapelle de fer.

The heat and heaviness of this armour occasioned the invention of gamboised or pour-pointed coverings for protection in war, and which are also said to have been invented during the Crusades. They were made of stitched and padded leather or cloth, or quilted and stuffed with wool; and they derived the name of pour-point from the punctures with which they were covered.

John of Salisbury, in the time of Henry II., complains of the effeminacy of the knights, at a period when mo-

dern readers of romances, founded upon the adventures of the Knights Crusaders, fancy nothing but daring and bravery was known. He declares the majority think of war only for display, and condemns their love of finery and personal decoration. Their shields are splendidly decorated, he says; and "if a piece of gold, minium, or any colour of the rainbow should fall from them, their garrulous tongues would make it an everlasting memorial" of their prowess in war. No bad illustration of the gaiety of decoration indulged in by these gentlemen, or of the unchangeableness of human nature in its faults and follies, through all times, ancient as well as modern.

In the poem on the evil times of Edward II., printed in Wright's *Political Songs*, from the Auchinleck Ms. in the Advocates' Library, Edinburgh, the writer complains of these heroes as being

> "Lions in hall, and hares in the field;"

and says that they should wear regular and proper clothing, befitting their stations, as a friar does in his: but he declares,

> "Now they are so disguised and diversely dight,
> Scarcely may men know a gleeman from a knight."

The squires, he says, do not value each other unless they wear foppish baubles and long beards, kirtles or coats, with the hood hanging on the breast; and a new fashion is introduced:

> "now in every town,
> The ray is turned overthwart that should stand adown;
> They ben disguised as tormentors that comen from clerkes play;"

that is, the stripes of their dresses cross the body, instead of running down the stuff; so that they look like the executioners in the Mysteries, or Scripture plays, who were generally made as quaint and horrible as possible.

In addition to the sword and spear, the warrior occasionally wielded the martel-de-fer, a weapon combining a hammer and pick, and which did great execution among the armed knights, in breaking or dragging off the rings of the hauberk, and opening a passage for deadly weapons. The heavy mace also split the helmets and head of the wearer with deadly aim; and Richard I. is reported to have used such an implement with fatal certainty during the miscalled "Holy Wars." In the romance of *Richard Cœur de Lion*, published in Weber's collection of these ancient poems, his prowess is forcibly narrated. In the following quotation, the king is fighting with a baron, by whom he is worsted: and the power of this implement shewn:

"Hys mase upon his hed he layde;
With good will that stroke he set,
The baroun thought he wolde hym let,[1]
And with his hevy mase of stele
Then he gave the kyng his dele,
That his helme al to-rove,[2]
And hym over his sadell drove,
And his styropes he forbare;
Such a stroke had he never are.
He was so stonyed[3] of that dent,
That nigh he had his life rente;
And for that stroke that hym was given,
He ne wyst[4] whether it was day or even."

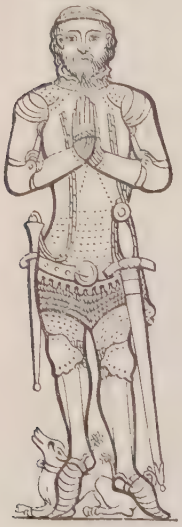
The heaviness of chain-mail was considerably relieved by the adoption, about the early part of the twelfth century, of the Asiatic species, formed of rings connected with each other, and so held without being fastened upon the leather garment beneath. Small plates of metal also begin to appear at the elbows and knees, as may be seen in the effigy of William Longespée the younger, in Salisbury Cathedral, who died 1250. The knee-caps were styled

[1] hinder. [2] split his helmet. [3] stunned. [4] did not know.

genouillères. Various specimens may be seen on several of the effigies engraved by Stothard and Hollis. This adoption of plate increased, until, at the latter part of the reign of Edward I., an armed knight presented this appearance. The original is in Gorleston Church, Suffolk, and represents a knight of the Bacon family, whose arms appear on the shield. It has been engraved by Cotman and Stothard, and is one of the most interesting illustrations of the mixture of chain and mail we possess. A hood of chain-mail covers the head and breast, and a hauberk of mail appears beneath the surcoat, which is girdled at the waist, the sword being secured by a belt passing over the hips, and fastened to the scabbard in a peculiar manner, that is indicative of this period. He has *roundels* at the bend of the arm, and upon the shoulders, which are sometimes chased and ornamented. The back of the arm to the elbow, and the front from thence to the wrist, is protected by plates of metal strapped over the chain-mail; the elbow being also defended with a cap of mail. The knees are also similarly strengthened, and greaves of plate reach to the ancle. But the most singular novelty is the *ailettes* (or little wings — the literal signification of the French word), which appear upon his shoulders; and which remained fashionable until the reign of Edward III., and are visible on the figure of Sir Geoffrey Loutterell, already engraved p. 119. They were emblazoned with the arms of the knight, as may in that instance be seen; but in the one now described are ornamented with the cross of St. George.

The will of Odo de Rossilion, dated 1298, will shew us what was considered as the complete equipment of a knight at this period. He bequeaths an entire suit of armour to Lord Peter de Montancelin, "viz.: my visored helmet, my bascinet,[1] my pourpoint of cendal silk,[2] my godbert,[3] my gorget,[4] my gaudichet,[5] my steel greaves, my thigh-coverings and chausses, my great coutel,[6] and my little sword."

At this period, horses, as well as riders, were armed. When Edward I. went to attack Wallace, he was attended by three thousand knights on horses that were armed in mail, over which was placed the caparison, that had painted or embroidered upon it the arms of the rider.



During the following reign an increased quantity of plate is visible, and small circular plates called *mamelières*, from their position over the paps, have chains attached, that are secured at the other end to the helmet, or the handle of the sword or dagger, in order that these necessary articles may not be separated from the wearer in the confusion of the battle-field.

That the reader may at once see this peculiarity, a curious example of the time of Edward III. is here given, from the brass of Ralph de Knevynton, who died

[1] The bascinet was worn *under* the helmet, or else served as a helmet, when a visor or guard for the face was attached.

[2] The quilted hauberk, already described. Cendal silk was the most luxuriously-splendid article of dress worn at this time.

[3] Literally *good protection*, another name for the hauberk of metal.

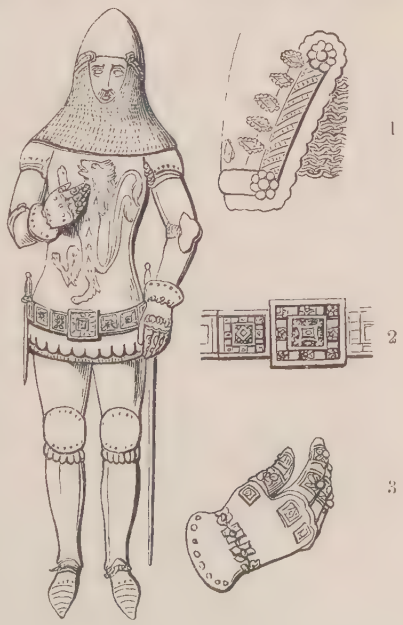
[4] A defence for the neck.

[5] Nearly similar to the haketon, which was worn beneath the hauberk.

[6] From whence the modern word *cutlass* is derived.

1370, in Aveley Church, Essex, copied from Waller's interesting series of *Monumental Brasses*.[1]

A beautiful example of knightly costume, during the reign of Edward III., is afforded us by the mounted figure of Sir Geoffrey Loutterell, already given on p. 119. He is fully arrayed for the tilt or tournament. He wears a bascinet, over which he is about to place the tilting helmet, given him by the lady who bears his pavon. Upon it is placed a shield with his arms, a similar one being upon the head of the horse, which is enveloped in a covering richly embroidered, and emblazoned with the coat-armour of the knight. The figure altogether presents us with a singular heraldic display, the very saddle upon which he rides being also ornamented with his arms. In this and the following reigns heraldry was in its glory, and the frequent tournaments called it forth in striking splendour.



During this reign, chain-mail became quite superseded by plate-armour. As an instance, the effigy of Sir Thomas Cawne, in Ightham Church, Kent, has been selected from Stothard's *Monumental Effigies;* and it is a remarkably beautiful example of this most elegant knightly

[1] In the same work, the brass of Sir Roger de Trumpington, 1289, shews the tilting helmet fastened by a chain to the girdle.

costume. He wears a conical helmet or bascinet, to which is attached the camail or tippet of mail, shewn on an enlarged scale at fig. 1, and which is the peculiar characteristic of the armour of this period and that of Richard II., and is all that is visible, except the gussets of mail at the armpits and elbows. His girdle, the pattern of which is seen at fig. 2, encircles the hips (the sword and dagger being broken off, I have restored them from other specimens), and his jupon is emblazoned with his arms. His gloves (see also fig. 3) are richly ornamented (the separation of gloves of steel into fingers having first been adopted during the reign of Edward I.); his legs are cased in cuisses and greaves, with sollerets or overlapping plates for the feet.

The effigy of Edward the Black Prince, in Canterbury Cathedral, is another fine example of military costume; above which is suspended his tabard, shield, gloves (the gads or gadlings, as the spikes upon the knuckles were termed, being shaped like leopards), scabbard, and tilting helmet, all of which are engraved in Stothard's *Effigies*.

The strength of the English army at this period consisted of its archers and cross-bow men, who were much depended on. The victories of Cressy and Poictiers covered them with glory, and made them indispensable. There is a curious passage in the old romance of the fourteenth century, devoted to the adventures of Richard Cœur de Lion, which describes the host led by Sir Fulke D'Oyley to the siege of a town in the Holy Wars, and their arrangement:

> "Sir Fouk gan his folk ordayne,
> As they should them demeyne:
> Foremost he sett his arweblasteres,
> And after that his good archeres,
> And after his staff-slyngers,
> And other with scheeldes and with speres:

He devysed the fourth part
With sword and axe, knyfe and dart ;
The men of armes com att the last."

Chaucer, in his *Rime of Sire Thopas*, has given us a vivid picture of the knightly costume in all its minutiæ :

" He did next his white lere[1]
Of cloth of lake fine and clere,
A breche and eke a shirt,
And next his shirt an haketon,
And over that an habergeon,
For peircing of his heart ;[2]
And over that a fine hauberk
Was all wrought of jewes work,[3]
Full strong it was of plate ;
And over that his coat-armour,[4]
As white as is the lily flower,
In which he wold debate.
His shield was of gold so red,
And therein was a bores hed,
A charboucle[5] beside.
* * * * *
His jambeux were of cuir bouly,[6]
His swordes sheath of ivory,
His helm of latoun[7] bright.
* * * * *
His spere was of fine cypres,
The head full sharp y-ground."

His dress, in time of peace, being a girdled tunic, shoes " of Cordewane," or Cordovan, long famous for its leather.

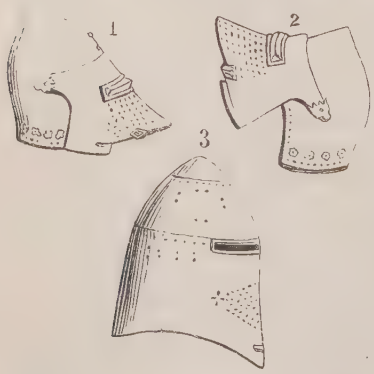
" Of Bruges were his hosen broun,
His robe was of checklatoun."

Supposed by Tyrwhitt to be the *cyclas*, a robe of state, sometimes made of cloth of gold.

[1] He put on next his white skin.
[2] That is, to protect it.
[3] Probably damasked.
[4] Or tabard.
[5] A carbuncle, a common heraldic bearing. *Fr. escarboucle.*
[6] Armour for the legs, of hardened leather.
[7] A metal, composed of a mixture of bronze and tin.

The cut here given may be received as a curious contemporary illustration of that portion of Chaucer's *Rime* which describes the equipment of the knight for war. The original drawing is to be found in a beautiful MS. of Boccace's *Livre des Nobles Femmes*, preserved in the Royal Library at Paris. The knight is stripped to "brech and shirt," which are fastened together by ties round the thigh, a mode of securing those articles of dress also depicted in other MSS. of this date; and he is throwing on his quilted hacketon; his hauberk of mail lies upon the ground before him, upon which is placed his helmet, with its long-beaked visor, to which a capacious camail is attached; his jambeaux and steel gloves lie on each side of them.

With a notice of the only striking peculiarity displayed in the armour of the reign of Richard II., I take my leave of this long and important period of English history. The visored bascinet, here delineated, is a novelty of a kind that gives a grotesque air to the soldiery of this eventful reign. It may be seen worn by them in the illuminations to the metrical history already referred to, and in a battle-scene from Cotton Mss., Claudius, B. 6, engraved in Strutt's *Horda Angel-Cynan*, vol. iii. pl. 28, as well as



in our last cut of the knight arming himself. Only two of these singular bascinets are known to exist in this country,— one in the Tower, the other at Goodrich-court, the seat of Sir S. R. Meyrick; and some three or four have been recorded in Continental collections. Fig. 2 shews the bascinet with the visor raised. The figure beneath (No. 3) is a jousting-helmet used in tilts and tourneys, which was worn, as already described, over the bascinet, and rested upon the shoulders. It was surmounted by a plume of feathers, or the crest of the wearer, and sometimes a cointoise streamed from its summit; a narrow opening was cut for sight, and holes pierced for breathing. Those in that of Edward the Black Prince take the shape of a coronet. This helmet, also in the possession of Sir S. R. Meyrick, formerly belonged to Sir R. Pembridge, who died 1375, and was suspended over his monument in Hereford Cathedral.

York and Lancaster.

The effigies of Henry IV. and his queen, Joan of Navarre, in the Chapel of St. Thomas-à-Becket, Canterbury Cathedral, are elegant instances of a style of royal costume uniting richness, grandeur, and simplicity. The king's dalmatic is ornamented by a simple border, and has at the sides an opening similar to a pocket-hole, surrounded by a richly-wrought border; a broad tippet, or cape, envelopes the shoulders and reaches to the waist; the sleeves of the dalmatic are wide, and display the tighter sleeve of the under-tunic, with its row of buttons, and its rich border at the wrist. The royal mantle is large and flowing, with a plain narrow border, fastened across the breast by a broad band, richly jewelled, secured to lozenge-shaped clasps of elaborate workmanship, and from which descend cords and tassels. But the most beautiful portion of the "glory of regality" exhibited on this effigy, is the crown, surrounded by oak-leaves and fleurs-de-lis, and which could scarcely be more appro-

priately conceived as the diadem of a monarch claiming territory in France as well as Britain.

To this splendid bauble Henry clung with characteristic fondness, and, although so indirectly obtained, endeavoured to soothe his latest hours by ordering it to be placed upon the pillow of his deathbed. Few monarchs could cling to the outward display of power with greater pertinacity and more unfeigned delight than Henry; under this influence he adopted for his motto, or device, the word "Soverayne," and introduced the collar of SS., the initials of that impress, to be worn by his nobles; an ornament and a motto frequently repeated on his tomb.

The queen's dress is simple: a long gown, open at the sides, and displaying the jewelled girdle beneath, ornamented by a row of large buttons richly chased; with a flowing mantle secured by a cord, a collar of SS. round the neck, and the hair encased in a caul of jewelled network, from which a veil descends, completes her costume, which, like that of the king, is rich and majestic. The crown is similar to that of her husband.

The very singular gown, open at the sides, and displaying the dress beneath, and the girdle that confined the waist, as worn by Queen Joan, is first observable on monuments of the time of Edward III. It is clearly seen on the effigy of that monarch's daughter, Blanche de la Tour, in Westminster Abbey, and also upon one of the female figures on the side of his tomb. The effigies of Beatrice, Countess of Arundel, Lady de Thorpe, the Countess of Westmoreland, and others, in Stothard's *Effigies*, display the fashion with great perspicuity. A fine example has been selected (see engraving on next page), from the Royal Mss. 16, G 5. It will be seen that the figure to the left in this cut is habited in one of these singular dresses; while the female confronting her wears a simple tight-

fitting gown or cote-hardie, with a girdle loosely encircling the waist, and joined in the centre by circular clasps, from whence hangs an ornamental chain. This may be considered as the fair average costume of a person of the better class; and the lady beside her displays that of the wealthy and noble: it is the same in form, but has, in addition, the sideless gown, with its facing and border of fur; it appears to cover the front of the body similar to a stomacher, a row of jewels running down the centre, in colour green, blue, and red, alternately.[1] The ermine appears also to line this robe, and it may be seen distinctly where it is lifted. This dress, in the original, is coloured of a deep ultramarine blue, while the tight-fitting gown beneath, similar to the one worn by the other female, is of "baudekyn," or cloth of gold;[2] the girdle round the hips is seen at the opening on each side of the dress, which is long and capacious at bottom, trailing on the ground, and completely hiding the feet. This peculiar costume continued in fashion until the reign of Henry VI.

Another good example of the costume of a lady in

[1] It is sometimes confined to the hip on each side by a jewelled brooch, as in the effigy of Lady Beauchamp of Holt, in Worcester Cathedral, engraved by Mr. Hollis in his *Monumental Effigies*.

[2] Cloth of Baudekyn was cloth of Baldach, or Babylon, whence it was originally brought. It was the richest kind of stuff, the web being gold and the woof silk, and was further enriched by embroidery.

the early part of the reign of Henry IV. is afforded by the brass of Margaret, widow of Sir Fulke Pennebrygg, in Shottesbrooke church, Berkshire, who died in 1401. She wears a close gown, fitting tightly round the neck, and secured by buttons down the entire front to the feet; it has loose sleeves, those of the under-garment appearing beneath, the cuff covering the hand, and buttoned from the elbow. Her girdle is exceedingly beautiful. Her hair is confined in an enriched caul, and a veil hangs from it. Her head rests on two richly embroidered cushions.

The male costume of Henry IV.'s reign is delineated, on next page, from the illuminations in a little calendar of the year 1411, preserved in the Harleian collection, and numbered *2332*. In the original MS. they represent a winter and summer month. The elder figure, seated in his chair, is an interesting example of the costume of that class of the community whose lives were in "the sere and yellow leaf." He wears a dark cap or hat, turned up behind only, so that it forms a projecting point or shade for the eyes in front: such hats were worn until the latter part of the period of which we are treating.[1] A close-fitting hood envelopes his head and shoulders, having buttons down the front. A long gown, very similar to that worn during the reign of

[1] During the recent rage in France for all things connected with the "Moyen Age," these hats were resuscitated, and in 1841 were pretty commonly worn in Paris: they were formed as above described, and accorded better than might be expected with modern costume.

Edward II., already engraved on p. 112, but tighter in the sleeve, completely envelopes the body; it is fastened by a row of buttons in front, and the sleeves are secured by a similar close row from the elbow. By looking at the younger figure, we shall perceive that the great excess of cloth in sleeves and gowns, so glaringly visible in the previous reign, had a little abated. The gown or tunic reaches only to the knee, where it is cut into the form of leaves; in the original delineation it is of a dark chocolate colour, and is secured round the waist by a close-fitting ornamental girdle. The wide sleeves are of a different colour, and are generally light when the body of the dress is dark, or *vice versa;* the juncture at the shoulder being slightly ornamented. Tight hose, and boots reaching above the ancle, which are deprived of their enormous crackowes, or long-pointed toes, finish the dress, which is much less foppish than that worn during the reign of Richard II. The hair is parted in front, and curls at the sides; and in some instances we find the gentlemen confining their locks across the forehead by a very feminine jewelled band.

Sumptuary laws of a stringent kind, for the regulation of excess in apparel, were revived with considerable additions during this reign, by which the costume of the members of the community was sought to be regulated by the rank or riches of the wearer. No person of lower estate than a knight banneret was by these enactments permitted to wear

cloth of gold or velvet, or to appear in a gown that reached to the ground, or to wear large sleeves, or use upon his dress the furs of either ermine or marten; while gold and silver ornaments were strictly forbidden to all who were not possessed of two hundred pounds in goods and chattels, or twenty pounds per annum. Gowns and garments cut into the form of leaves and other figures at their edges, or ornamented with letters or devices, were altogether condemned, and declared forfeit to the king; while the unlucky tailor who manufactured such finery was rendered liable to imprisonment during the royal pleasure!

The effect of these severe enactments very much resembled stage-thunder, which may startle us at first by its loudness, but its utter harmlessness soon composes the nerves. The perfect inattention shewn by all classes of the community to any of these laws, rendered them complete dead letters on the statute-book, where they lay, "all sound and fury, signifying nothing." Occleve, in his valedictory poem on the pride of serving-men, and their wastefulness in clothing, declares his horror at seeing them walk in robes of scarlet twelve yards wide, with sleeves hanging to the ground, and bordered or lined with fur to the value of twenty pounds or more, affirming that they see no merit or virtue in any man but him whose array is outrageous. He adds:—

> "Also there is another new jett,
> A foul waste of cloth and excessive;
> There goeth no less in a man's tippet
> Than a yard of broad cloth, by my life."

He then asks how such menials are to assist their masters, if they should be suddenly assailed, when their

> "arms two have right enough to do,
> And somewhat more, their sleeves up to hold?"

He declares they have thus rendered themselves as unserviceable to their lords as women, and satirically declares what he considers to be their only utility, in the words—

> "Now have these lords little need of brooms
> To sweep away the filth out of the street,
> Since side[1] sleeves of pennyless grooms
> Will it up lick, be it dry or wet."

These literary gentlemen of the middle ages at least practised what they preached, as far as we can judge from their "lively effigies" still remaining to us. John Gower, "the moral," who died in the year 1402, lies buried in St. Saviour's, Southwark; he is habited in a plain gown, tightly enclosing the neck, and having sleeves fitting easily but not widely; this gown hangs to the feet, which it completely covers, being secured down the front, from the neck to the bottom, by a single row of large buttons. He wears no girdle, and no other article of his dress but this simple gown is visible. His only ornaments are the collar of SS. and a fillet confining his hair, upon which is inscribed, **Jhu. mercie**, the clasped hands and simplicity of figure and face admirably portraying, in obvious truth-

[1] *Side* sleeves are *wide* sleeves. The word is still used with that signification in Northumberland among the commonalty; the tailor being admonished, when a capacious garment is wanted, "to myke it *syde* enough." I have this on the authority of a resident in that part of England. An ignorance of this meaning of the word has rather puzzled some commentators on our old poetry. In Ellis's *Specimens of the Early English Poets* is printed a curious poem on the power of money, personified under the form of *Sir Penny*, and, among many other instances, his success with the ladies is declared:—

> "Long with him they will not chide,
> For he may gar them *trail side*
> In good scarlet and green."

The editors inquire in a note whether the phrase in italics means that they may "wear trailing gowns." It plainly means that a superabundance of finest cloth may be procured through the intervention of this puissant knight.

fulness, a man who did much good in his own day, and who looked upon God's gift of poesy, entrusted to him, as a high and holy thing, not lightly to be used, but for his glory and the good of man.[1] Geoffry Chaucer, who alludes to him with that affectionate respect which true genius can always afford even a humble fellow-labourer in the same field, is depicted by Occleve from his own memory of this master-spirit of the age. His dress is similar to that of Gower, except that his gown is scantier (shewing his short boots), and his sleeves wider; he also wears a hood. This portrait has been frequently engraved; but the best one in existence is that in Sloane Mss. 5141, and which has been beautifully engraved and coloured after the original, in Shaw's *Dresses and Decorations*. Gower is also very soberly habited, as befits a scholar and a gentleman. In a drawing prefixed to a copy of his *Vox Clamantis*, in the Cottonian Library, he is dressed in a long gown, lined and edged with fur, the sleeves are short, shewing the tighter ones belonging to the under-garment; he wears a close hood, and a plain

[1] I remember—and it is always a painful remembrance—Gower's tomb, in its original station, in the nave of St. Saviour's, on the north side. It might be truly called "magnificent in decay:" the entire tomb and its ornaments was elaborately painted and gilt, while elegantly-designed figures of Charity, Mercy, and Pity, appeared over the recumbent poet, encircled by scrolls upon which the inscriptions were painted that are now seen upon that part of it where these figures once were; for the tomb has been moved within the last few years, and every trace of painting and gilding obliterated by a ghastly coat of white colour, that has for ever destroyed this interesting and beautiful relic of antiquity, "by guardian hands depraved," in the progress of ignorant *improvement*—"a fico for the phrase!"

low-crowned hat. He is depicted aiming his arrows (or censures) at the world. Over this drawing are these four lines, in Latin, thus translated by Strutt:

> "My darts and arrows to the world I send.
> Amongst the just my arrows shall not fall;
> But evil-doers through and through I wound,
> Who, conscious of their faults, may learn to mend."

Strutt has copied, in his *Regal Antiquities*, pl. 39, a very curious illumination from the Digby Mss., No. 233, in the Bodleian Library at Oxford. It represents Henry seated on his throne, and receiving a copy of Occleve's *Regimine Princeps* from its author; he is surrounded by his courtiers, one of whom is particularly remarkable for the dress he wears, which is parti-coloured diagonally across the body, the upper half with the sleeve on that side dark, the lower part light, with the opposite sleeve; and he also wears a hat looking two centuries more modern than the era of the fourth Henry.

Of his son and successor the monumental effigy still remains in the Abbey; but, unluckily, the head was formed of silver, and was therefore too tempting a bait for the ecclesiastical spoliators of the seventeenth century, who ruthlessly consigned it to the melting-pot. The robes worn by this figure are similar to the ordinary regal costume of British sovereigns at this period, but are void of all ornament or embroidery. Above the tomb are suspended (after the usual fashion of interments during the age we are speaking of) the helmet and shield of the king, with the saddle upon which he may have sat during some of his glorious victories; the helmet is a tilting-helmet, such as was usually worn over the bascinet in times of peace, during a tournament or joust; and therefore we must not, in this instance, imagine we gaze upon

> "the very casque
> That did affright the air at Agincourt."

We are not, however, without a likeness of this monarch, small and minute though it be; for among the MSS. in Benet College Library, Cambridge, there is one volume which was presented to Henry by John de Galopes, Dean of the Collegiate Church of St. Louis, in Normandy, and which has an illumination representing the presentation of the volume to the sovereign on the throne, attended by his courtiers. It is a curious and valuable picture, and has been engraved by Strutt in his *Regal Antiquities*, pl. 40.[1] The king's dress is chiefly remarkable for the singular girdle he wears, which has suspended from it, at regular intervals, by ornamental chains, a series of circular pendants; a fashion which appears to have been indulged by the gentlemen of the day, and to have continued until the reign of Henry VII., for we meet with similar rows of hanging ornaments surrounding the waist, in illuminations, during the whole of this period. There is another and a very good full-length of Henry, as Prince of Wales, receiving a poem from Occleve, in the Arundel Mss., No 38, which has been engraved in Shaw's *Dresses and Decorations.* Henry is very plainly dressed, in a long gown, fastened round the waist by a girdle. Occleve wears a long gown, fitting tightly round the neck, secured at the waist by a girdle, and having very wide sleeves; the whole dress like that of Robert Skerne, on p. 183. They both contain evident traces of portraiture, and the book in which they occur is the very volume given by the poet to the prince.

[1] There is a portrait in the British Museum, bequeathed by Dr. Andrew Giffard, said to be of Henry V. It is not so old as the era of that prince; but it bears marks, in the cut of the hair, and other minor peculiarities, sufficient to warrant a supposition that it was copied from some authentic original, of a more perishable character perhaps, and which this might be intended to perpetuate. It is worth consideration, but perhaps may not thoroughly be relied on, although it has been frequently engraved.

A curious example of these odd decorations occurs in the engraving here copied from Royal Mss. 15, D. 3. The gentleman wears a baldrick slung across his person from his left shoulder, and reaching to his right knee, which is decorated in its entire length with a series of small bells, hanging by loops; so that the gallant gentleman must, upon the slightest motion, have rivalled a team of wagon-horses, to whose bells those upon his baldrick bear an exact resemblance. It will be seen that his dress, with this exception, varies in no essential particular from the dresses of the previous reigns of Richard II. and Henry IV.: while that of the lady is similar in the head-dress, which had become decidedly square in its shape; the tight-fitting long-waisted gowns were pretty generally discarded, and as the waist became gradually shorter, the sleeves were again made extravagantly wide and long.

In the Visions of Patrick's Purgatory, by William Staunton (Royal Mss. 17, B. 43), which that writer declares he saw at that celebrated spot in 1409, an alarming picture is given of the punishments inflicted on those people who were proud and vain, and delighted in extravagant apparel. He says, "I saw some there with collars of gold about their necks, and some of silver, and some men I saw with gay girdles of silver and gold, and harneist horns about their necks, some with more jagges on their clothes than whole cloth, sum had their clothes full of

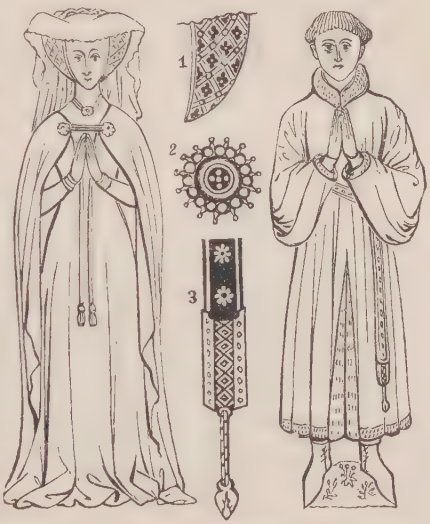
gingles and belles of silver all overset, and some with long pokes (bags) on their sleeves, and women with gowns trayling behind them a great space, and some others with gay chaplets on their heads of gold and pearls, and other precious stones. And then I looked on him that I saw first in payn, and saw the collars, and the gay girdles, and bawdricks, burning, and the fiends dragging him; and two fingers deep and more within their flesh was all burning; and I saw the jagges that men were clothed in turn all to adders, to dragons, and to toads, and many other horrible beasts, sucking them, and biting them, and stinging them with all their might; and through every gingle I saw fiends drive burning nails of fire into their flesh. I also saw fiends drawing down the skin of their shoulders like to pokes, and cutting these off, and drawing them over the heads of those they cut them from, all burning as fire. And then I saw the women that had side (wide) trails behind them, and these side trails were cut off by fiends, and burnt on their heads; and some took off these cuttings all burning, and stopped therewith their mouthes, their noses, and their eyes. I saw also their gay chaplets of gold, of pearls, and of other precious stones, turned into nails of iron, burning, and fiendes with burning hammers smiting them into their heads." The descriptions of such satirists are among the most valuable of the contemporary accounts of costume which we possess.

The head-dresses of the ladies during this period were the most remarkable and striking novelty in fashion adopted, and which continued varying in absurdity and monstrosity until the death of Richard III. It is impossible to conceive any thing more preposterous and inconvenient than some contemporary representations of this fashionable head-gear. The annexed engraving will, how-

ever, convey an idea of these things much better than pages of description, selected as they are from effigies of "ladyes fayre" who gloried in displaying such inventions when they walked the earth. Fig. 1 is from the tomb of Lord Bardolf (*circa* 1408), and his Lady, Joan,[1] whose head-dress very clearly shews the horned additions to the golden caul at the sides of the head, which had remained so long in fashion, and which is now surmounted by these ugly elevations, from which hangs a small veil behind the head. Fig. 2 is a little less ugly and assuming, and is worn by Catherine, Countess of Suffolk, and wife of Michael de la Pole, who died during this reign at Harfleur, while serving in Henry's French wars. This lady's dress is altogether simple and unpretending. Fig 3 is, on the contrary, as extravagant an example of the fashion carried to excess as now remains to us, and is exhibited on the effigy, in the church at Arundel, of Beatrice, Countess of Arundel, who died 1439. Her head-dress is altogether in the extreme; the side-ornaments of the face are preposterously large and ugly, while the veil that covers them is stretched out to its full extent, and supported probably by wires.

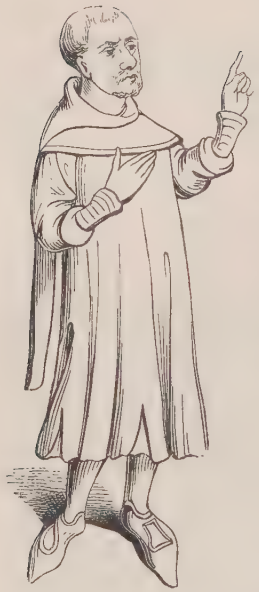
[1] Described in Stothard's *Monumental Effigies* as the supposed effigies of Sir R. Grushill; but which have been, since that work was finished, correctly ascribed to Lord Bardolf, by Mr. Kempe.

The coronet above, of equally enormous proportion, descends from the forehead down the back of the head, and completes a head-dress, which, in size endeavouring to be sublime, has certainly taken the one step farther, and reached the ridiculous.



The engraving here given, from a brass in the church of Kingston-on-Thames, will afford a good example of the costume of the middle classes and gentry of this period. The original is to the memory of Robert Skerne, of Kingston, who died in 1407, and Joan, his wife, who is said to have been the daughter of the celebrated Alice Pierce or Perrers, mistress of Edward III., but whether by Sir William de Wyndesore, who married her after the king's death, is not certainly known. The gentleman and lady are in dresses plain, but elegant in some of their details, which have been engraved on a larger scale between the figures: fig. 1 being one side of the caul of the lady's head-dress; fig. 2, the brooch confining her mantle; and fig. 3, the end of the gentleman's girdle, with its beautiful pendent ornament attached by a chain.

The ordinary costume of a man of the middle class may be gathered from the cut given on next page, which possesses some peculiar interest, as it represents one of those ancient artists who decorated manuscripts in the



middle ages with the drawings which have been so useful to us as authorities. It represents Alan Strayler, and occurs in the catalogue of the benefactors to the Abbey of St. Albans, — a work begun by the monks there, about the latter part of the reign of Richard II., and finished in the lifetime of Henry VI. A great many of the illuminations of this MS., says Strutt, were drawn by the hand of Alan, who, it seems, was a designer and painter. Weever speaks of him as follows: "I had like to have forgotten Alan Strayler, the painter or limner-out of pictures in the golden register of all the benefactors of this Abbey, who, for such his paines (howsoever he was well payed), and for that he forgave three shillings and fourpence of an old debt owing unto him for colours, is thus remembered"—in a Latin distich, thus Englished: "The painter's name is Alan Strayler, who shall be received as a companion of the heavenly choir for ever." This MS., which abounds with curious drawings, of which we shall give some specimens, is now preserved among the Cotton Mss., Nero, D. 7.

During the troublesome period that succeeded the death of Henry V., until peace was again established by that of Richard III., it would appear as if the minds of the English nobility and gentry sought relief in the invention of all that was absurd in apparel, as a counter-excitement to the feverish spirit engendered by civil war. All that was monstrous in the past was resuscitated, and

its ugliness added to by the invention of the day, until ladies and gentlemen appear to be mere caricatures of humanity. To detail or depict one-half of their doings would be impossible in thrice the space I have to devote to the subject. It has been done, however, by a contemporary hand; and any person who can obtain a sight of a very curious volume in the Harleian Collection, marked 2278, may see enough to convince him of the length to which the votaries of fashion now carried their whims. The volume is a small quarto, full of splendidly-coloured and richly-gilt illuminations, and is the very volume given to Henry VI., when he passed his Christmas at Saint Edmundsbury, by William Curties, who was then abbot of the monastery there. The volume is a life of St. Edmund, by the famous John Lydgate, written in tedious rhymes, for his Majesty's especial gratification.

Specimens have been selected from the costume exhibited in this volume, for the use of those persons who may never see the original, and which give a fair idea of that generally depicted.

"*Hommage aux dames!*" let us consider the ladies first, who seem to have had a fixed determination to render themselves the most conspicuous of the sexes, by the variety, size, and capacious form of their head-dresses. The group here engraved is exactly copied from the volume described, without the slightest attempt to correct it in any particular, and well exhibits the fanciful variety indulged

in by the fair wearers. The most unpretending head-dress is that worn by the foremost of the group. The heart-shaped one of the lady to her left is of very common occurrence; which is also the case with the turban worn by the farthest figure of the group. The other lady, whose forehead is surmounted by a pointed *coiffure*, is by no means so ungraceful as many of her contemporaries. The dresses, it will be observed, are worn long and full, with sleeves wide, and tight at the wrist, or in the opposite extreme; of both which fashions we see examples here. The ladies' gowns are trimmed with fur at the wrist, round the neck, and sometimes round the seam at the shoulders. Their waists are exceedingly short, giving a very long and ungainly appearance to the lower part of the figure, at the expense of a compressed look to the upper portion.

The head-dresses of the ladies can, however, be but slightly understood from a single engraving; they exist in so many varieties, and appear to have been constantly on the change, while various patterns were adopted by various gentlewomen; and a group of them collected together, on any great public occasion, must have presented a very singular assemblage of forms. A few more are accordingly given of the most ordinary kind, all selected from the same manuscript. Fig. 1 is a horned coiffure, which may be said to be

"strangely and fearfully made," and of a pattern that excited the ire of the sober-minded satirists of the day to an irrepressible pitch. The ladies were declared to carry about with them the outward and visible sign of the father of all evil, proudly, triumphantly, and without shame! Lydgate, the monk of Bury, the most celebrated poet of the day, set his never-wearied pen to the task of condemnation, and produced a ballad against them, *A Ditty of Women's Horns;* the gist of the argument, and burden of every verse, being an announcement that

"Beauty will shew, though horns were away."

He declares that

"Clerkes record, by great authority,
Horns were given to beasts for defence;
A thing contrary to feminity,
To be made sturdy of resistance.
But arch wives, eager in their violence,
Fierce as tigers for to make affray,
They have despite, and act against conscience.
List not to pride, then horns cast away."

He afterwards excuses himself to the ladies for what he considers a justifiable condemnation, quoting the example of Scripture characters, his last verse alluding to the

"Mother of Jesu, mirrour of chastity,
In word or thought that never did offence,
True exemplar of virginity,
Head spring and well of perfect continence;
There was never clerk, by rhetoric nor science,
Could all her virtues rehearse until this day;
Noble princesses of meek benevolence,
Take example of her—your horns cast away."

Nothing, however, that could be said, sung, or written, appears to have had the effect of preventing these fashions from becoming universal.

The turban of fig. 2 is very frequently seen: it is of true oriental form, and certainly much less extravagant than some other head-dresses in its proportions. A simple roll of cloth, silk, or velvet, sometimes encircles the head, the hair being brought through its centre, and allowed to stream down the back, as in fig. 3. A front view of a forked head-dress, with its small hanging veil, is seen in fig. 4; and fig. 5 exhibits another variety of the same fashion, the points being curled inward over the forehead.

The dress of the gentlemen may be comprehended by an examination of the figures here given, selected with a view to display the most ordinary and least whimsical and extravagant costume then worn. That of the gentleman with the dog varies but little from the fashion that had commenced so long previous, except in the cap, which is composed of a thick roll of stuff encircling the head like a turban, and styled a roundlet, having to its inner edge a quantity of cloth attached, which covers one side, while a broad band of the same material, secured to the other, hangs down to the ground, unless tucked in the girdle, or wound round the neck, when the end was pendent behind or in front. The cap is frequently seen suspended by this band at the back of the wearer when thrown off, and thus it was prevented from falling, which would appear to be the legitimate use and intention of the invention. The figure opposite has a similar cap, with its band hanging nearly

to the ground; his sleeves are remarkably wide, and cut into ornamental escallops; the girdle confining the waist being remarkably low (in contradistinction to that adopted by the ladies), and which sometimes is seen encircling the hips, giving the body an exceedingly swollen and unpleasant appearance. The central figure behind exhibits the fashion, now universal, of closely shaving the face and cropping the hair above the ears, giving an amount of meanness and harshness of feature to the effigies and delineations of the period very unpleasant to view. This gentleman wears the sleeves "shaped like a bagpipe," which come in for their fair share of monkish censure, as receptacles for theft, when worn by servants, and fashionables of questionable character, who haunted public places in the pursuit of what Falstaff calls their "vocation."

There is no monumental effigy of the unfortunate Henry VI., who, loving retirement and religious seclusion, was denied their enjoyment living, and knew no rest even in the grave. His body was conveyed from the Tower to St. Paul's, and then buried at Chertsey, whence it was again removed to Windsor, to allay the uneasiness of Richard III., who was annoyed by the popular belief of miracles effected at his tomb. When Henry VII. wished to remove it to Westminster, it appears that it could not be found.

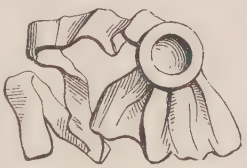
Of the representations of this monarch, his queen and court, the best is that to be found in the Royal Mss., 15 E. 6, which depicts John Talbot, Earl of Shrewsbury, presenting a volume of romances to the king and queen. It has been engraved by Strutt in his *Regal Antiquities*, and by Shaw in his *Dresses and Decorations:* the tapestry supposed to represent these illustrious personages, in St. Mary's Hall, at Coventry, also engraved in the latter work, is of a later date, probably of the time of Henry VII. In

the Harleian Mss., 2278, used for our examples of costume, there is a youthful representation of Henry. The painting formerly at Strawberry Hill, and supposed to represent the marriage of Henry with Margaret of Anjou, is certainly of a later date, if it does represent the marriage of Henry at all, which is not positively ascertained.

There is another and a very good full-length of this sovereign preserved in Cotton Mss., Julius E. 4. The manuscript contains a series of full-length figures of the English sovereigns, from the time of William the Conqueror to that of Henry VI., who is represented as a young man. The descriptive verses beneath each figure were written by Lydgate, and are brief historic memoranda of the events of each reign. The figures are all exceedingly well drawn, and as they are *all* dressed in the costume of the days of Henry VI., they exhibit admirable examples of kingly costume in all its varieties. Two are here selected as specimens, and are intended for kings John and Richard II. The crown of John reminds one of that upon the effigy of Henry IV. at Canterbury; and he wears a collar decorated with that monarch's favourite esses. His short mantle is fastened by a rich jewelled brooch, and it is composed of a mixture of colours, red, blue, and purple, as if formed of variegated silk; it

has a purple lining, and is edged with a red border, the outer border being of gold embroidery. His jupon is decorated with the arms of France and England, quarterly, as upon the royal shield, and emblazoned heraldically. His girdle is of massy jewelled work, the pendent ornament hanging to the knee. His hose are white, his shoes blue, with long pointed toes; but the most singular part of the dress is his clogs, which have most enormously long toes, exceeding those of the shoes by some inches. Such clogs are frequent upon the feet of noblemen in the manuscript illuminations of this period.

Richard the Second is represented in the round turban or cap now so fashionable, and which was adopted from the Italian *berretino*, to which he has appended the long *becca* or streamer, of the same material, which hangs in large folds to his feet; a better instance of this singular and preposterous costume could not be selected. The hoods of the knights of the garter are, however, still made in this fashion, but they are too small to be used as hoods, and are merely thrown across the shoulders. An engraving of one of these hoods, from Ashmole's History of the Order, will assist the reader in comprehending that worn by the king. The tippet, or circlet of cloth surrounding the crown, hung loosely on one side of the head, as exhibited in the last cut given of gentlemen of the time of Henry VI. The hood and streamer is of purple, as is the undergarment of the king, which is just visible above the outer red jacket, which is edged with a light-brown fur; the girdle is placed as usual round the hips, to the great detriment of personal appearance, as it looks singularly out of place; the hose is white, as are the shoes, which have acutely-pointed toes.



Many of the figures in this curious MS. are in full armour; William the Conqueror is so represented, with the royal crown surrounding his helmet. Rufus is also armed, but wears the knightly tabard, emblazoned with the royal arms, similar to the figure of Richard the Third, which is engraved in this work. Stephen wears a long blue gown, or dalmatic, covered with red flowers. Henry I. is dressed like the figure of Richard II., engraved on p. 190, but his jacket is longer, and he wears a crown, and not the cap and long pendent scarf. Richard I. has a close jupon and girdle, to which is appended a singularly oriental-looking short sword, and he wears a furred tippet round his shoulders. Henry II. wears a close emblazoned jupon, very short, but having exceedingly long and wide sleeves, lined with ermine, which hangs to his knees. Edward II. appears in a long purple gown edged with fur, of the same cut as that of Richard II., but reaching to his feet; it is secured round his waist by a jewelled girdle; he wears red shoes with pointed toes. Edward III. is in armour, over which is thrown a long purple mantle, lined with scarlet. Henry IV. is dressed much like his effigy at Canterbury, in a long blue dalmatic, and a light-purple mantle. Henry V. is armed, and wears an emblazoned surcoat without sleeves, shewing a loose coat of chain-mail beneath. Henry VI. is attired in a long flowered blue gown, and a long mantle. All these sovereigns bear swords, William I. only carrying a sceptre. The details of the costume of this series of figures have been given here, not as guides to the *proper dress* of each, because they are *all* in the costume of one period only, and that the most modern of the series; but to shew how greatly the costume of *one period* and *one station*—that of royalty, and which is generally considered as the most restricted—may be varied by the artist, and

how very rich in authority this curious manuscript is to any one who wishes to study this quaint and enriched period in royal costume.

Henry VI., of whom it was declared that he would have made a much better priest than king, was succeeded by a monarch the very reverse of him in taste and pursuits. Henry throughout life preserved the external traits of his contemplative mind and ascetic disposition; his dress was invariably plain; and we are told that he refused to wear the long-pointed shoes, so commonly patronised by the nobility and gentry of his age. Edward IV., on the contrary, was gay and dissipated, a man of taste and elegance, fond of the frivolities, and ever ready to indulge in the pleasures proffered to one in so exalted a station; he therefore gave no personal check to the dandyism of the day by his example.

We have no monumental effigy of Edward. There is, however, a representation of this monarch seated upon his throne, with his queen and the young Prince Edward, afterwards Edward V., and of whom this portrait is the only existing representation,[1] receiving from Earl Rivers a copy of the *Dictes and Sayings of Philosophers*, which was translated by that earl; and this illumination occurs in the manuscript so presented, at present kept in the archbishop's library at Lambeth. It has been engraved by Walpole as a frontispiece to his *Catalogue of Royal and Noble Authors of England;* and also by Strutt, in his *Regal Antiquities*, who has there engraved another delineation from Royal Mss. 15, E 4, which depicts a similar book-presentation. The king is seated on his throne, attended by his brothers and officers of the court. There is also a very curious portrait on panel in the possession

[1] It is the authority from which Vertue engraved his portrait of this prince.

of the Society of Antiquaries: it was presented to them by Mr. Kerrich. It has been engraved for the original edition of the *Paston Letters;* and it may be fairly presumed to be a likeness of the monarch, as it was probably executed shortly after his decease; or if not before the reign of Henry VII., it bears marks of authenticity sufficient to warrant the belief that it was copied from a genuine and older portrait.

The Royal Ms. 15, E 4, just quoted, supplies us with this cut of two figures, who are standing beside the throne of Edward, and are said to be the portraits of his brothers, the Dukes of Clarence and Gloucester. Clarence wears a long green gown, with loose sleeves, a close red hat, and full bushy hair. The Duke of Gloucester is in the most fashionable dress of the day; his red hat has a gold band and jewelled button to secure the stem of a feather placed at its back, which bends gracefully over the head. His crimson jacket is furred with deep red, is exceedingly short, and gathered in close folds behind; the sleeves being as extremely long. He wears the garter round his left leg; his hose are blue; and he has the fashionable long-pointed shoe, and clog or patten. The face certainly resembles that of Richard III., in the rooms of the Society of Antiquaries; but this, of course, is the younger man. His dandyism is also an historic fact.

In the Harleian Mss., No. 372, is preserved a "Balad against excess in apparel, especially in the Clergy." It consists of six stanzas, the first two of which relate to the extravagance of the laity in their dress, and run as follows.

It is supposed to have been written late in the reign of Henry VI.; but was most probably composed in that of his successor.

"Ye proud gallants heartless,
With your high caps witless,
And your short gowns thriftless,
Have brought this land in great heaviness.

With your long peaked shoon.
Therfore your thrifte[1] is almost done;
And your long hair into your eyen
Have brought this land to great pyne.[2]

The two figures here engraved are an illustration of the general costume of the period, which, capricious as ever, one day clothed the gentlemen in long gowns and wide sleeves, and the next arrayed them in tight short jackets, that scarcely reached the thigh. The latter fashion was the prevailing one, and is seen to advantage in both the figures here delineated. That to the left is copied from a curious painting which formerly existed on the walls of the Hungerford Chapel, Salisbury Cathedral, but which is now destroyed; it has been engraved in Gough's *Sepulchral Monuments*. In the original painting he is not confronted by so pleasant a figure as the gentleman in our cut: he is holding argument with Death, in a fruitless endeavour to avert his power, by advising him to visit the sick and

[1] prosperity. [2] want.

wretched, and leave himself untouched. Death, however, is not at all disposed to listen to the

"Graceless gallant in all his luste and pride,"

as he terms him. As this figure was intended to "point a moral," we may be sure that he may be taken as a good specimen of a dandy of the period. He wears a tight jacket, very short, and confined at the waist by a narrow girdle, to which is appended a dagger. His sleeves are large, and open at the sides, to display the shirt beneath, which is loose, and projects from between the lacings of the opening. In some instances we find the sleeves slit immediately above and beneath the elbow, with a narrow piece of cloth to cover it, the whole being held together by wide lacing, leaving some inches' space between each portion of the sleeve, which is padded at the shoulders with wadding, to give a broad appearance to the chest: these sleeves were, by a law of the third year of Edward's reign, prohibited to be worn by any yeoman or person under that degree, under a penalty of six and eightpence, and twenty shillings fine for the tailor who manufactured them. The hat he wears, with the single feather, is one of common occurrence; and the profusion of hair, which we may also observe in the other figure, forms a striking and not unpleasant contrast to the close crops of the previous reign. His tight hose are similar to the ancient chausses; and his long-pointed toes, now called *poulaines*, are as indicative of dandyism as the profusion of rings on his fingers. Against these poulaines the same law was levelled, and they were prohibited to all persons under the estate of a squire or gentleman, and they were not permitted to wear them more than two inches in length. Paradin speaks of them as being sometimes two feet long, and Monstrelet declares that boys wore them in 1467 an

ell in length; for they were all the rage in France, as well as in England. When these fashions had lost their attraction, men ran into the opposite extreme, and obeyed the law against pointed shoes by widening them across the toe to an absurd degree, similar to those worn by the other gentleman in our cut, copied from Royal Mss. 15, E. 2, dated 1482, and which may also be taken as a specimen of the male costume of the reign of Richard III., who came to the throne the year following. The back of this figure is worthy of notice, as it exhibits the way in which the doublet was closely plaited behind; and which is invariably delineated with great care in pictures of this period, by which it would appear to have been a characteristic fashion.

The very grotesque effect produced by the costume of this period, when rendered by the unskilful hand of some of the ancient artists, whose drawing was awkward or defective, cannot fail to produce a smile, or raise a wonder that such things could be seriously delineated. Dr. Dibdin has noticed, in his *Bibliographical Decameron*, that "about 1460 began to prevail that peculiar style of art which may be considered as furnishing the models for the woodcuts with which the publications of foreign printers, in particular, were so profusely embellished."[1] And he gives some specimens from a romance History of Thebes, in the possession of E. V. Utterson, Esq., from which the

[1] In Wordsworth's *Excursion* is the following happy description of these

"wooden cuts
Strange and uncouth; dire faces, figures dire,
Sharp-kneed, sharp-elbowed, and lean-ancled too,
With long and ghostly shanks, forms which once seen
Can never be forgotten!"

which applies exceedingly well to the figures engraved on next page, and the many woodcuts of the period alluded to.

two gentlemen here engraved are selected, without any attempt at improvement. The long thin legs of the figures contrast strangely with the exaggerated fulness of the doublet, which was worn short and loose at the waist, or secured there by a tie, of which these figures exhibit specimens; and the indelicacy of its shortness was a loud subject of complaint with the moralists. The bad drawing of the legs is, after all, the only exaggeration of this delineation; every other monstrosity being a grave matter of fact, as gravely set down by the pencil of the ancient artist. The hat worn by the first of these figures is similar to one seen in our last cut, and is of a very common fashion. A group of hats is here given, to shew

the most ordinary varieties. The first has the long pendant twisted round the neck, and is of black cloth. The second has a jewelled band, and is turned up with white, being very similar to that in fashion during the reign of Henry IV., engraved and described on p. 174. The third is of a more simple construction, having a gilt band and buttons only. The fourth is a sugar-loaf-shaped erection of red cloth or velvet, which, with the bushy hair setting

out from it and stretching on each side, gives the head the shape of a pyramid. The profusion of hair and the peculiarity of its form has been already noticed, and is as indicative of this period as any other portion of the figure.

From the same MS. which furnished the preceding cut, —the two magnificent volumes of Froissart's *Chronicles* (Harleian Mss. 4379-80),—we obtain the two mounted knights here engraved, premising that no attempt has been made to improve the drawing of either "man or beast." The first, who is unarmed, rides upon a gaily trapped horse, whose mane and tail have been carefully trimmed, and whose accoutrements are in the most fashionable taste of the times. The saddle will be noticed as of very peculiar shape, and was constructed to hold the rider firmly in his seat; but this also rendered him peculiarly liable to injury when thrown from it by accident, or thrust from

it in the lists, and instances are on record of several such. The gentleman's hat and feather is of the common form; and he has the short jacket so fashionable at this time, but it has very wide hanging sleeves, which are thrown round the arm and across the right shoulder, to give freedom to that side. The entire costume may be received as a fair average example of that ordinarily worn by the gentlemen of Edward the Fourth's reign.

Our second cut affords an admirable contrast to this hero of "the piping times of peace." Here we have a knight and his horse fully armed *à l'outrance*. The knight is encased in plate armour of the fashion of the day, with its acutely-pointed and strangely-shaped elbow-pieces, and long *sollerets*, after the form of the shoes then worn. The horse's head is protected by the *chanfron;* and movable plates of steel, termed a *manefaire*, cover the

mane; a burnished convex shield glitters on his breast, and richly embroidered cloths cover his chest and crupper. The horses in the tournament and war were sometimes as heavily armed as their riders; and considering the weight both had to carry, we might almost imagine them to belong to a more powerful race than ourselves, or else that they were (as Congreve describes a Gothic building to be)—

"By their own weight made stedfast and immovable."

The steel casing in which a warrior now-a-days enclosed himself, and which was made as impervious as possible, would allow as much battering as is exhibited in stage-fighting, and might frequently be as much prolonged; and this will help us to understand the doughty deeds of the knights of romance, who are frequently described as fighting, like Falstaff, "three hours by Shrewsbury clock." When once thrown, if his fall did not knock all sense out of him, the knight was perfectly at the mercy of his opponent, as it was impossible to rise without assistance, and the vanquisher had only the trouble of coolly choosing the best chink in the junctures of the armour to insert his sword or dagger. Independently of some such advantage as this, the armour of this era deserved the encomium of King James I., that "it was an admirable invention, as it hindered a man from being hurt himself, or of hurting others, from its cumbrousness."

The wide long sleeves now worn as ornamental appendages to the dress, having a central opening for the arm to pass through, are well exhibited in one of the figures on next page, copied from Royal Mss. 14, E 4, a copy of the French *Chroniques d'Engleterre*. It is one of the attendants at a royal feast, who is bringing in the *nef* or ship, which is mentioned by old writers, and is supposed to have been a vessel for holding spices, or some

other article used at table, made in the form of a ship. The other kind of sleeve, worn by the dandy at p. 195, is also seen upon the figure of a rustic musician, copied from Royal Mss. 15, E 4. They are open at the side, to shew the shirt beneath, and the opening is loosely drawn together by a lace. The cloth cap of this minstrel fits him easily, and his figure altogether does no discredit to a country festival. It should, however, be noticed, that the pipe and tabor was looked on by the regular minstrels as so contemptible, that one of them declares the encouragement given to this inelegant music marked a decadence in public taste and manners, which could only portend the end of the world, or the coming of Antichrist!

The wooden-legged beggar, given on next page, from Royal Mss. 15, E 2, may serve as a sample of the plainest costume of the age. Long hair being no expense to him,

he appears to rival a gentleman in the quantity he exhibits; independently of this, his dress is simplicity itself, and, like the crutch and cradle for his leg, more adapted for use than ornament.

The ladies during the whole of this period adhered with an obstinate pertinacity to their abominable head-dresses, in spite of all that could be said by satirist, preacher, or moralist. Their horns became exalted, and shot forth more luxuriantly than ever, witness the lady here engraved from Royal Mss. 15, E 4, dated 1483. They were, however, generally superseded by the tall steeple-cap, as worn by the lady beside her, and which lingers even now among the peasantry of Normandy. The form of the dress, too, is different from that worn in the reign preceding, being open from the neck to the waist in front, and having a turn-over collar, generally of a dark colour, surrounding it. The gowns are frequently bordered with fur to a considerable depth, and are so capacious as to be generally carried over the arm in walking. Their great amplitude will be best seen by the cut on next page, from the manuscript History of Thebes, alluded to at p. 197. The lady is in this instance seated, and her dress is spread around her on all sides; the tall steeple-cap is covered with a gauze veil which partly shades the face; and

the arrangement of the open gown above the waist is very clearly depicted. The waist is bound by a very broad band, a fashionable feature frequently displayed in drawings of the fifteenth century. The cuffs of her sleeves are very wide, and reach to the roots of the fingers. A very broad edge or band runs round her dress, the fashionable colour adopted for it was white; dark-blue, or brown, was the common tint of the gown, and these broad edges were constantly worn. The lady's shoes are in this instance hidden, but in the previous cut they are seen, and they were made with very long narrow-pointed toes, that sometimes peep forth like the sheath of a dagger.

Among the middle classes, who could not afford the extravagant head-dresses indulged in by the upper ones, we find a hood worn with projecting sides "like an ape's ears," having the old pendent tippet, or liripipe, attached, which hung down the back, and gave a peculiarly grotesque appearance to the figure when viewed behind, as the reader may judge from this engraving.

Monstrelet, in the fifty-third chapter of his *Chronicles*, relates a long and edifying story of a perambulating preaching friar, one Thomas Conecte by name, who commenced so determined a crusade against the steeple head-dresses of the ladies in France, that none dared appear

in them in his presence, "exciting the little boys to torment and plague them, giving them certain days of pardon for so doing, and which he said he had the power of granting." These young rascals were probably in no great need of so powerful an excitement to impudent mischief, and, stimulated by the circumstance, "endeavoured to pull down these monstrous head-dresses, so that the ladies were forced to seek shelter in places of safety;" and many were the tumults between the ladies' servants, the boys, and their other persecutors. In the end the holy father triumphed, and at a grand *auto da fé* he sacrificed all the head-gear that the ladies would bring, in a fire before his pulpit in the principal square. "But this reform lasted not long," says the chronicler; "for, like as snails, when any one passes by them, draw in their horns, and when all danger seems over put them forth again, so these ladies, shortly after the preacher had quitted their country, forgetful of his doctrine *and abuse*, began to resume their former head-dresses, and wore them even higher than before."

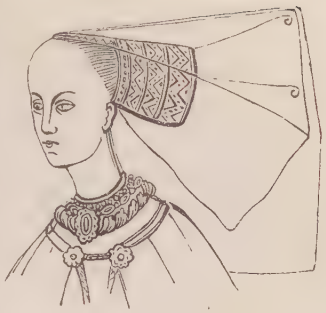
The volumes of Froissart's *Chronicles*, which have already supplied us with specimens of the head-dresses of gentlemen, furnish us with the above examples of those

worn by the ladies of this period. The first[1] and fourth are varieties of the horned head-dresses of an earlier time, so fashionable throughout Europe. The central figures shew the steeple-caps of dark cloth, and light ornamented silk or embroidery, also worn at this period. The second figure wears a dark gorget, closely pinned round her head, and entirely covering the breast. A contrast of tints seems to have been studied by the ladies in all instances: thus, when the black cap, gorget, collar, and cuffs were worn, the gown was light in its tint; and the use of black in giving brilliancy to other colours, seems to have been generally acknowledged and acted on.

A plain country woman, with her distaff and spindle, is here given from Royal Mss. 15, E 4. In the original this figure rises from the bowl of a flower, in the richly foliated border of one of the pages. She wears a *rayed* or striped gown of gay colours; and her head is enveloped in a close hood or kerchief. Her cuffs are turned over and plaited, like those worn by the fashionables of Elizabeth's time. There is much simplicity in the entire figure.

The short reign of Richard III. presents no striking novelty in costume, unless we except the very general adoption of another fashion of head-dress for the ladies, of which an example is given on next page, from Mr. Waller's very accurate and beautiful work on Monumental Brasses. It is from the effigy of Lady Say, in Broxbourn Church, Hertfordshire, A.D. 1473, the thirteenth year of Edward IV.'s reign, about which time the fashion became

[1] A magnificent example of such a jewelled head-dress as this occurs in the full-length portrait of Margaret of Scotland, executed about 1482, and now in the collection at Hampton Court.



usual, and throughout that of Richard was pretty generally adopted. The gentlemen also had begun to wear the long gowns and soberer costume that distinguished the reign of Henry VII., and of which a specimen is given below, from John Rous's pictorial history of Richard Beauchamp, Earl of Warwick, now preserved among the Cottonian Mss., Julius, E 4. It represents the Earl in civil costume, in which there is a great deal of simple elegance; there is, however, a sufficiency of ornament to mark the station of the wearer, about the neck-band and jewels. The drawings in this manuscript are well worthy of attention. They are of quarto size, and are exceedingly good in point of composition and drawing. Strutt's copies of them in his *Horda Angel-Cynan* are very unworthy of the originals. Rous was a chantry priest, at Guy's Cliff, near Warwick, to which he came about the beginning of Edward IV.'s reign, and resided there till that of Henry VII. He is remarkable as one of our earliest English antiquaries; and his drawings, which are generally done in delicately executed brown tints, are of considerable merit and much simple beauty.

The most curious representations of Richard III. we possess are those now in the possession of the Society of Antiquaries; one of which, evidently by the same hand as that of Edward IV., already described, is exceedingly interesting for the strong and characteristic portraiture it

exhibits. It has also been engraved in the *Paston Letters*, and appears fully to carry out the accounts left us of Richard by the old historians, who describe him as a restless spirit, always sheathing and unsheathing his dagger while in conversation, as if his mind would not allow quietude to his fingers; a habit that would seem to be displayed in the picture to which allusion is made, which represents him drawing a ring on and off the finger. The face would have delighted Lavater.[1]

The figures of Richard and his Queen — the "Lady Anne" of Shakspere — are engraved here from another work by John Rous, *The Warwick Roll*, preserved in the College of Arms. Richard is represented fully armed in plate, over which he wears a tabard emblazoned with the royal arms. The arched crown is a novelty, as our previous monarchs generally wore them open at top. Rous,

[1] Lord Stafford possesses another portrait closely resembling this one, which has been engraved as a frontispiece to Miss Halsted's *Life of Richard*. The same strongly marked and characteristic features appear in all.

who knew Richard personally, has given him the high-shouldered inequality which he attributes to him in his *History of England*. He says, "he was of low stature, small compressed features, with his left shoulder higher than his right." The Countess of Desmond, who had danced with him when young, described him as the handsomest man in the room except his brother the king. In this, as in many other characteristics of Richard, truth lies probably in the opposite extremes of the good or bad report given; it would, however, certainly appear, from all representations of him that have reached us, and may be considered authentic, that he was a man of hard feature and repulsive look in his latter years. It may surprise some of my readers to be told that Richard was remarkable for his love of splendid dresses, and that his favourite Buckingham was no whit behind him. I cannot here print the inventory of the king's dresses that exists among the Harleian Mss., No. 433, and must content myself with a mere reference to a list, which, as Mr. Sharon Turner justly remarks, we should rather look for from the fop that annoyed Hotspur, than from the stern and warlike Richard III.

The Queen Anne wears a gold caul and regal circlet, from whence hangs a large gauze veil, held out by wires, like that of Lady Say, on p. 207; and her mantle is crimson, with white lining, probably ermine or fur, the same garnishing the upper part of her gown, which is open on the sides; and her sleeves have white cuffs, the colour of the gown being purple.

The ecclesiastical costume during the whole of this period does not appear to have undergone any change to warrant the necessity of giving cuts or descriptions, which may be better devoted to more important matters. A glance at any of the plates in the works of Stothard,

Hollis, Cotman, Waller, and others who have given plates of effigies and brasses, will display this, or a look through the volumes of Gough's *Sepulchral Monuments*. The satirists of the day chiefly attack them on the subject of their luxuriousness, and their occasional fondness for the fashions and the fopperies of the laity. The magnificence of the vestments used in the church-service rivalled in splendour and costliness that of nobility or royalty; but the higher clergy aped the nobles in the cut of their dress in private life, and their fondness for hawks and hounds. They wore daggers at their jewelled girdles, and cut their dresses at the edges into the leaves and "jags" so much condemned by the graver moralists. In Staunton's *Visions of Purgatory*, already quoted, he sees the bishops who had been proud and overbearing tormented with serpents, snakes, and other reptiles, to which the "jagges and dagges" of their vain-glorious clothing had been transformed for their punishment; and the moths that bred in their superfluous clothing now became worms to torment them. The last four stanzas of the "Balad against excess in Apparel, especially in the Clergy," alluded to p. 194, particularly speaks of their pride and voluptuousness. The author accuses them of wearing wide furred hoods, and advises them to make their gowns shorter, and the tonsure wider upon their crowns. Their gowns he also condemns because they were plaited, and censures them for wearing short stuffed doublets, in imitation of the laity:—

"Ye unholy priests full of presumption,
With your wide furred hoods, void of discretion;
Unto your own preaching of contrary condition,
Which causeth the people to have less devotion.

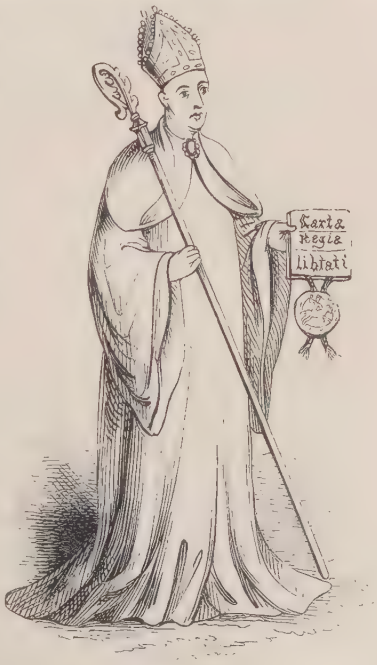
Advanced by simony in cities and towns,
Make shorter your tails, and broader your crowns;

Leave your short stuff'd doublets, and your pleated gowns,
And keep your own houses, and pass not your bounds.

Reprove not other men; I shall tell you why:
Ye be so lewd yourself, there setteth no man you by,[1]
It is but a shame that ye be called holy,
For worse disposed people liveth not under the sky.

First free yourselves, who now to sin be bound:
Leave sin and fear it; then may ye take in hand
Others to reprove, and then I understand
Ye may amend all others, and bring peace to the land."

The monumental effigy of William of Colchester, in Westminster Abbey, may be cited as a fine example of abbatial costume: he died in 1420. In Stothard's often-quoted work will be found a coloured engraving of this figure. Hollis has engraved that of John Borew, Dean of Hereford, in Hereford Cathedral, who died 1462; and it shews how very simply the dignitaries of the church were sometimes attired, despite the constant censures of the laity.



The full-length figure of Abbot Wethamstede, of St. Albans, is given from the Register-book of that Abbey, and may have been the work of Alan Strayler, already named on p. 184. He

[1] no man sets value on you.

is simply attired in a long black gown with wide sleeves; the cape, secured by a jewelled brooch at the neck, reposes on the shoulders, and was drawn over the head when required. He wears the mitre, a peculiar dignity awarded to some few abbeys, and bears a richly decorated crozier in his right hand; in his left is the royal charter he was instrumental in obtaining from Henry VI. There is a remarkably fine brass of this great man in the Abbey of St. Albans, which exhibits him in a more ornamental costume.

The brass of Isabel Hervey, Abbess of Elstow, Bedfordshire, is remarkable as being a rare example of an abbess *in pontificalibus*, bearing her crozier at her side; she wears the *barbe*, or pleated neck-covering, which reaches above the chin, and was peculiar to the religious women, though occasionally adopted by elderly ladies in private life. The Countess of Richmond, mother of Henry VII., is generally represented in one. The long gown with loose sleeves of the abbess is precisely like that worn by the Abbot Wethamstede; over this is thrown the capacious mantle, the head being covered by a cloth coverchief or hood. The simple effect of the black dress and white barbe would be aided in its dignity by the elaborately decorated crozier, emblematic of the power of its plainly-accoutred wearer.

The dress of a plain parish priest may be seen in the first figure upon the cut on next page, from the brass of

John Islyngton, in Cley church, Norfolk, engraved in Cotman's series of brasses. He was vicar of Islington in that county, from 1393 to 1429. He is in the habit of a doctor of divinity, has a long gown with a furred cape, and wears a plain cap on his head. Priests are so generally represented in their official dress, that this little figure possesses extra claims to notice.

The ordinary costume of a priest habited for the altar may be seen in the second figure of the above cut, the Canon Laurence Lawe, from an incised slab, dated 1440, in All Saints' Church, Derby. He wears the amess (a distinct article of dress from the amice), a hood of fur, worn by canons as a defence against the cold when officiating; it fitted on the shoulder like a capuce, and had long furred ends hanging down the front of the dress like a stole. It is very frequently seen in brasses of this period.

The ordinary walking-dress of a monk of the time of Edward IV. is given, on next page, from Royal Mss. 14, E 4. His hood is thrown off; and the length of his pendent tippet would seem to confirm the objections made by the satirists to the clergy's love of fashionable extravagance. In *Colyn Blowbol's Testament*, a burlesque poem of the fifteenth century, we are told of a priest, one "Sir John Doclow:"

> "Good drink he loved better than he did wepit:
> Men called him Maister John-with-the-shorte-tippet."

The wide sleeves of the monk's gown are edged with fur, and he has thrust his hands into them for warmth. He wears an ornamental girdle, to which is attached his purse; bringing to memory a tale of the time of Henry VIII., in the collection known as Shakspere's Jest-book, of "a certayne prieste that hadde his purse hangynge at his gyrdell, strutting out full of money." Such purses were formed of velvet, and had tassels of gold thread, the frame-work and clasps of metal gilt, or of silver, upon which were frequently inscribed moral and religious sentences. His writing materials are hung across his girdle, in front of the purse, consisting of a small ink-horn, and a long *penner*, or case, containing writing materials. In Shaw's *Dresses and Decorations* is engraved the penner which tradition affirms was left at Waddington Hall by Henry VI., during his wanderings in Yorkshire, after the fatal battle of Towton; it is formed of leather, ornamented with patterns in relief.

The gradual changes produced by civilisation, and the division of labour, both of mind and body, consequent on it, disjoined the legal profession from the church, and gave its functionaries a distinct costume, yet sufficiently clerical in appearance to distinguish its parentage. Two examples have been selected for the engraving on next page; the first from Stothard's *Monumental Effigies*, supposed to represent Sir Richard de Willoughby, Chief Justice of the King's Bench in the eleventh year of Edward III.,

and therefore not too far removed from the early part of the period of which we are now treating to be inadmissible here, as an interesting illustration of early legal costume.[1] He wears a plain gown, with a close collar, which is buttoned down the front, and has wide sleeves, displaying the tighter ones of the under-clothing, with their rows of buttons from the elbow to the hand, which is partly covered by them; his waist, like that of Chaucer's sergeant-at-law, is

"Girt with a ceint of silk with bars small."

The second figure is that of Sir William Gascoyne, Chief Justice of the King's Bench, immortalised by Shakspere and the older historians as the judge who punished Prince Hal, afterwards the great Henry V. He died 1419, and is buried in Harwood Church, Yorkshire, and our copy is made from the effigy given by Gough from that tomb; the principal variation in costume from the other effigy being the addition of a long mantle buttoned on the right shoulder, and a close-fitting hood instead of the coif or small cap, and which is said by some writers to be commemorated in the small circular piece of black silk still placed in the centre of the judge's wig.

In the time of Edward III., the justices of the King's

[1] One of the earliest examples of legal dress is the figure of Robert Grymbald, a judge of the time of Henry II., on his seal, engraved in Dugdale's *Origines Juridiciales*.

Bench were allowed liveries by the king of cloth and silk, and fur for their hoods of budge and minever.[1] In the eleventh of Richard II., the justices had for their summer robes each ten ells of long green cloth; the chief justices having twenty-four ells of green taffeta extra. In the twenty-second of Henry VI., John Fray, then Chief Baron of the Exchequer, had for his winter robes against Christmas allowed to him ten ells of violet in grain, one fur of thirty-two bellies of minever pure for his hood, another fur of 120 bellies of minever gross,[2] and seven tires of silk; and for his summer robe, against Whitsuntide, ten ells of green cloth long, and half-a-piece of green tartarin. The other barons of the same court had for their summer robes each of them ten ells of violet in grain, with one fur of 120 bellies of minever gross, and another fur of thirty-two bellies of minever pure for their hoods, and likewise two pieces of silk, each of seven tires; from which it appears that the colour of the judges' robes was not constantly the same, but green seems for a considerable time to have prevailed.

Sir John Fortescue, in his *De Laudibus Angliæ*, written about this time, speaking of the formality of making a judge, says, "He shall henceforward from time to time change his habit in some points; for being a sergeant-at-the-law, he is clothed in a long priest-like robe, with a furred cape about his shoulders, and thereupon a hood with two labels (such as doctors of the law wear in certain universities with their coif); but being made a justice, instead of his hood he must wear a cloak closed upon his right shoulder, all the other ornaments of

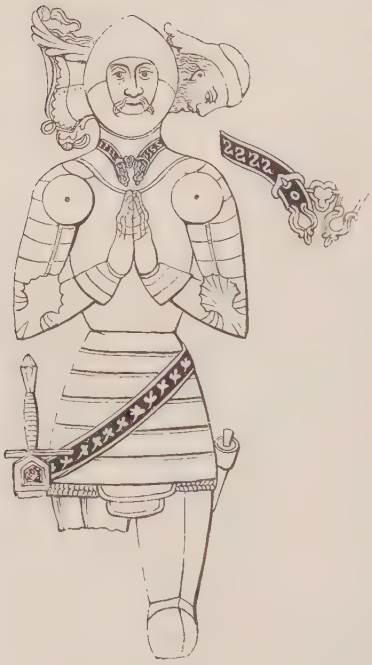
[1] Budge is lambskin, with the wool dressed outward. Minever is the skin of the ermine; an article only worn by noblemen.

[2] The finer parts of the fur being used for the hood, the coarser for trimmings.

a sergeant still remaining, saving that his vesture shall not be parti-coloured as a sergeant's may, and his cape furred with minever, whereas the sergeant's cape is ever furred with white lambskin."

The costume of a medical practitioner in the fifteenth century is here given from a curious picture of the interior of a doctor's study, in Royal Mss. 15, E. 2 (engraved in the *Archæological Album*, p. 88). A surgeon and physician are represented in the original; they are both dressed alike: we copy the figure of the latter. He wears a close dark cap with a narrow edge, a furred cape, and long dark gown edged with fur, which he holds up in walking. It is not drawn in at the waist, but hangs loosely from the shoulders to the ground. Such an outward semblance of gravity as long and ample draperies afford, has ever been coveted by the learned professions, and is still retained on public occasions.

The military costume of the reigns of Henry IV. and V. had arrived at a perfection of richness and beauty unsurpassed by that worn at any other period. The effigies of those knights remaining to us whose prowess "stirred the nations," and achieved immortality for themselves and honour for their father-land, are worthy examples of the heroes of chivalry, supplying all that the painter can wish to possess in the way of material for his resuscitation of the days that saw their noble achievements. In the collection of rubbings from brasses, preserved in the British Museum, is the figure of a knight in plate armour, given on next page. No memorandum of its history is attached, but it affords a good example of the solid-looking case of steel in which a warrior enclosed himself during the reign of Henry IV. It is the brass of Sir John Drayton, who



died October 3d, 1411, and is buried in the church at Dorchester, Oxfordshire, the family taking its name from the neighbouring village of Drayton. Gough, in his *Sepulchral Monuments*, vol. i. p. 201, describes this as "a brass figure, in close-pointed helmet, a collar of SS. on a strap buckled round his neck, and fastened by a trefoil fibula; he wears round shoulder-pieces, escallops at the elbows, and sword-belt studded with trefoils slipt, mail fringe to his armour, and two plates falling from the middle of it; a sword and dagger, and on the sword-hilt are I.S. entwined;[1] under his head a helmet, surmounted by a Saracen's head; his legs are gone, as is the figure of his wife." The brasses of Geoffrey Fransham, 1414, Sir William Calthorpe, 1420, John Brooke, 1426, John Norwich, 1428, afford specimens of the same style of armour, and may be consulted in Cotman's work on the Norfolk and Suffolk Brasses with ad-

[1] The first and last letters of the sacred monogram, I.H.S. "The ancient practice of placing the monogram on the scabbard, and of studiously forming the hilt into a cross, was intended as a profession that the wearer trusted not to his own arm for victory, and also served to remind him that his sword should never be unsheathed except in a righteous cause."—*Addington's Dorchester Ch.*

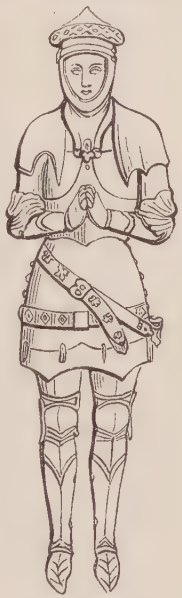
vantage to the artist. The collar of SS., worn by Sir John Drayton, was the favourite badge of Henry IV., as noticed p. 171, and which is engraved on a larger scale beside the figure. The bascinet is without a vizor, and the gorget is of solid plate, near which circular palettes are placed for extra protection over the gussets of the armpits; they are sometimes in the form of a shield, emblazoned with a coat of arms; the elbow-pieces are of small dimensions and acutely pointed. From the waist to the hips flexible plates, termed *taces* or *tassets*, surround the body, the ends of the under-tunic of chain-mail appearing beneath. The sword (erroneously placed on the right side) is suspended from the waist by the belt previously described; his dagger is on the opposite side. The legs, if completed, would be precisely like those of Sir Thomas Cawne, p. 165, with the same overlapping sollerets on the feet. The head of the knight rests on his tilting-helmet, which was worn over the bascinet in the tournament, and it was surmounted by the crest of the knight. In this instance it is a Saracen's head, from which hangs the *cointoise*, a scarf of cloth or silk, which took the place of the older kerchief of plesaunce: its jagged and leaf-shaped edges, and tasselled terminations, are still familiar to us in the *mantlings* of modern heraldic crests. The staple by which it was affixed to the breast of the knight may be seen in front of it; and the pillow of the armed knight of the middle ages is generally formed of this defence, so peculiarly characteristic of its owner.

The full-length figure of Robert Chamberlain, esquire to Henry V., is engraved on next page the same size as the original drawing in the Register-book of St. Albans, already alluded to. The date, 1417, is placed behind the figure of the knight in the original MS., which was probably the date of that donation to the Abbey which

secured him a place in the volume. He is putting up a prayer to heaven in the conventional form of a scroll, which is received by a hand from the clouds. The costume is very curious and valuable, as it depicts many novelties, as well as the lingering remains of older fashions: the bascinet rises to a point, upon which is placed a hollow tube, to receive the *panache*, or group of feathers, which now nodded gracefully above the head of the warrior. The vizor bears some resemblance to that worn in the reign of Richard II.; while the camail carries us back to the days of the Black Prince. The body of the knight is entirely covered by a tight-fitting jupon, embroidered all over with foliated ornaments, the chain-mail worn beneath appearing below it. A girdle crosses the hips, having a jewelled centre, enamelled with the letter R in the midst; his sword and dagger are affixed to it. The armour of the legs, like that of the arms, is of solid plate, dove-tailed at the junctures. The long-toed sollerets, and extravagantly large rowelled spurs, are equally characteristic of this period.

The armour about this time was often ornamented

with rich chasing round the edges of the gloves, the *mamelières*, the elbow and knee-pieces, as well as at the junctures of the various parts; and its general effect was that of gorgeous security. Nothing, for instance, can be more beautiful than the effigy of the Earl of Westmoreland, in Staindrop Church, Durham, or that of Michael de la Pole, Earl of Suffolk, in Wingfield Church, Suffolk, as given by Stothard. The one here selected, as a favourable example, is copied from Mr. Hollis's etching of the effigy of Sir Humphrey Stafford, who died 1450, and is buried in Bromsgrove Church, Worcestershire. A rich jewelled wreath, called an *orle*, now surrounds the bascinet, which is pointed at the summit; Sir Humphrey wears the collar of SS., and is literally



"Cased from head to foot in panoply of steel."

By comparing this figure with that of Sir Thomas Cawne, engraved in the last chapter, the distinctive variations of the two epochs will at once be detected (such as the absence of the camail, &c.), and thus save much unnecessary verbosity.[1]

Long and wide sleeves are sometimes worn over the armour, upon which they are fastened at the shoulder, their edges being frequently cut into the shape of leaves or escallops.

The pride of the English army, at this period, were the archers and cross-bowmen. To expatiate upon them or their deeds would be a work of supererogation. They

[1] The effigy of Sir Richard Vernon, in Tong Church, Shropshire, may be cited as another very fine example of the military costume of the period. It has been engraved and coloured after the original effigy, by Mr. Shaw, in his beautiful work on Dress and Decorations.

were much cared for by our monarchs. Henry V. ordered the sheriffs of several counties to procure feathers from the wings of geese for his archers, plucking six feathers from each goose. Swan-feathers were also in request. In the fine old ballad of Chevy Chase, mention is made of the death of Sir Hugh Montgomery, and it is said of the archer who struck him :

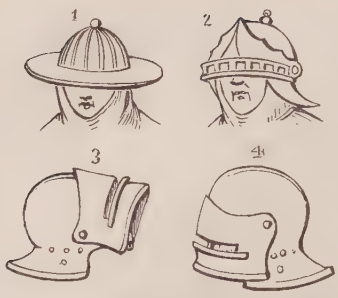
> " The swan-feathers that his arrow bore
> With his heart's blood were wet."

Their arrows, " a cloth yard long," were of the ordinary standard, and their power of flight very great. The cross-bow was powerful enough to send the " quarell"—as their arrows were termed—a distance of forty rods. The most interesting figures of these bowmen with which I am acquainted are the two here given from Willemin's *Monumens Français Inédits*. The archers are clothed in jazerine jackets,—a species of defence so named from the Italian *ghiazerino*, owing, says Meyrick, to its resemblance to a clinker-built boat; it is mentioned as early as the latter part of the thirteenth century, and was formed of overlapping pieces of steel, fastened by one edge upon canvass, which was coated over with velvet or cloth, and sometimes ornamented with brass. One of the figures above delineated carries his bow over his shoulder, and has suspended from his waist a *moulinet*, and pulley for winding up his bow. This operation the other is performing by fixing one foot in the sort of

stirrup at the bottom, and applying the wheels and lever to the string of the bow, and so winding it upward by the handle placed at its top.

The Royal Ms. 15, E 4 (*Chroniques d'Engleterre*), supplies us with the second group of archers, some using the long bow; they all wear jazerine jackets: the third figure has a camail, and chain-mail jacket on beneath. In the original they are besieging a town, and having taken their places, have arranged their arrows for shooting, by sticking them into the ground at their side. The arrows were carried in quivers of the ordinary form appended to the girdle, or else in a deep square receptacle, such as that hanging from the waist of the centre figure, and which holds the smaller arrows shot from the cross-bow, which he is now winding up. The archers were generally protected by large shields or pavisers, which were pointed at bottom, and convex, reaching to a man's shoulders, behind which they were well secured, when the pointed end was affixed in the earth before them. A large wooden oblong shield, called a *talvas*, was also used for the same purpose.

The helmets they wear are those termed *salades*, which



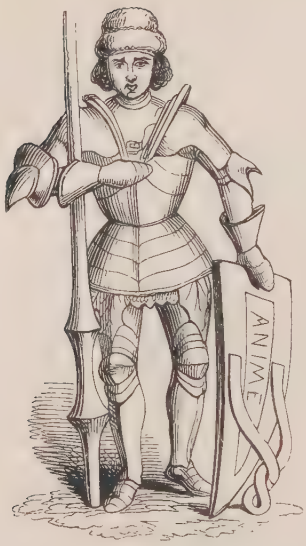
became the usual protection for soldiers about the reign of Henry VI. They sometimes cover the head and eyes, as shewn in figures 1 and 2, or else have movable visors, one of which is engraved above, fig. 4; and in fig. 3 we see the visor lifted. The specimen is in Goodrich Court; and has been engraved in Skelton's Illustrations of the Ancient Arms and Armour there.

A novel shield was also introduced at this period; a specimen of which is here engraved from the same work. It is of square form; "it is a mean or middle weapon," says Giacomo di Grassi, in the English edition of 1594, "between the buckler and the round target; some persons holding it on the thigh, and others with the arm drawn back close to the breast;" but he recommends its being held at arm's length, so that one angle be elevated just above the sight. *Meyrick.*

A very fine example of the armour of this period is to be seen in the effigy of Richard Beauchamp, Earl of Warwick, in the Beauchamp Chapel, St. Mary's Church, Warwick. His will is dated 1435; and the Chapel of our Lady, or Beauchamp Chapel, was commenced 1442, and finished 1465. The late Mr. Stothard found that the

figure was movable, and engraved in his *Effigies* both sides; and they are the most valuable views of an armed warrior of the period we possess. The back in particular is unique; and Mr. Kempe justly remarks, that "the view of the figure about the shoulders is remarkably fine, and must be of the highest value to the historical painter for its boldness and truth."

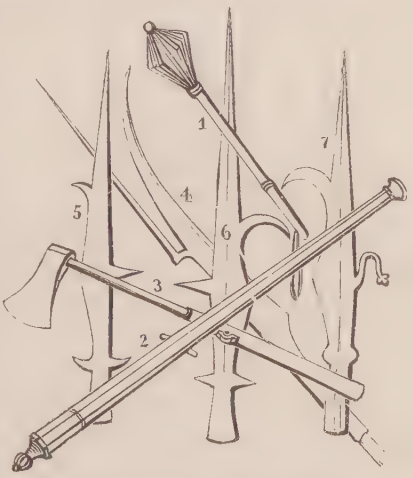
In the margin of the splendid MS. already quoted, Royal 15, E 4, is the figure of a knight, engraved on next page, fully armed in all points, but wanting the helmet. The *pauldrons*, which give protection to the shoulders, are large; the elbow-pieces project with hooked points, like a lion's claw. The gauntlets have overlapping plates, instead of fingers. To the tassets which cover the hips, *tuilles* (so termed from their resemblance to the tiles



of a house) are hung, which cover the upper part of the cuisses, and which was a novelty introduced during the reign of Henry V. This figure in the original MS. holds a very high standard, a portion of the staff (which is like a spear) only being here given; it is embroidered with the figure of St. George and the Dragon, and the motto, "Honi soit, &c." The word ANIME is painted on the shield, which is of uncommon shape; the inner part is seen, with the guige or strap by which it was secured.

The fashion has been already noticed which at this time prevailed, of wearing a tabard over the armour, richly emblazoned with the armorial bearings of the knight. The figure of Richard III., engraved on p. 208, affords a specimen; and many others may be found in the plates of Cotman, Stothard, Gough, Hollis, and Waller. Another example is here added, from a painted window in East Herling Church, Norfolk, executed between 1461 and 1480, and which represents Sir Robert Wingfield, in complete armour, kneeling at his devotions. It is unnecessary here to enter into a

detailed description of his mail, which will be sufficiently visible to the eye; the collar of suns and roses he wears was the favourite badge of Edward IV., and was given by him as a mark of honour to his adherents. The entire body of the tabard, it will be noticed, is filled with the arms of the knight, uninterrupted by the juncture of the waist; the sort of wing which covers the arm was also devoted to the same display of heraldry on a smaller scale.



The group of arms here engraved have been selected so that they may give a fair general idea of the offensive weapons of the period. Fig. 1 is a mace of the time of Henry V., and which was much used by the cavalry from the reign of Edward II. All heavy-armed men were supplied with them during the fifteenth and sixteenth centuries; they were hung at the saddle-bow, and used to break the armour of an opponent, and destroy him by the blow, or else afford passage for a sword; in lieu of them they sometimes had a horseman's hammer, or short battle-axe. Fig. 2 is the hand-cannon of the earliest form, with the touch-hole at top; these cannons are the originals of our modern musquetry. Fig. 3 is a hand-gun and battle-axe united, with the next improvement, a pan at the side of the touch-hole, to prevent the escape of the powder. Fig. 4 is the guisarme, a most deadly weapon, used very commonly by foot-soldiers in attacks on cavalry, its scythe and spear

being horribly efficient in such encounters. Fig. 5 is a bill of the time of Henry VI.; fig. 6, one of the reign of Edward IV.; and fig. 7, one of that of Richard III., having a hook at the side to seize the bridle of a horse. These last three figures clearly shew the variety of form that occurred in these implements during these periods.

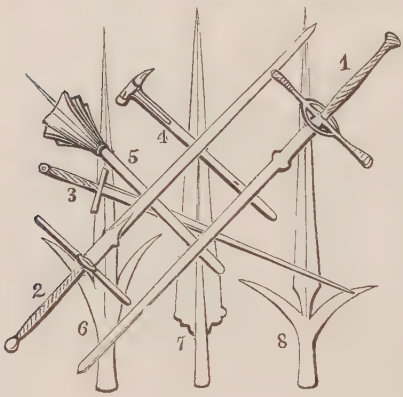


Fig. 1, in this second group, gives us the form of the large two-handed sword of the time of Richard III., when it received some improvements not visible in fig. 2, which delineates that in use in the previous reign of his brother, Edward IV. De Grassi must again supply us with a description of how they were used. He says the swordsmen always struck edge blows downward, "fetching a full circle with exceeding great swiftness, staying themselves upon one foot;" the hand towards the enemy taking fast hold of the handle near the cross, while the other was fixed near the pommel. Meyrick adds, that these swords were so well poised as to excite astonishment on trying the ease with which they may be wielded. Fig. 3 is an ordinary sword, for the better contrasting of the relative sizes, the two-handed sword being as long in the blade alone as the other one was in its entire length, and this was the general standard. Fig. 4 is a horseman's hammer of the time of Edward IV., the handle of steel, and perforated to receive a cord, that it might pass around the wrist, and prevent its being beaten out of the hand; it has a pick on one side for

penetrating armour. Fig. 5 is a mace of iron, of the time of Edward IV., with a pike at its end for thrusting. Fig. 6 is a ranseur of the time of Edward IV., distinguished from the partisan, fig. 7, in having a sharper point and side-projecting blades. Fig. 8 is a spetum of the time of Richard III., distinguished from the ranseur by having its lateral blades bow-like, and sharp in the concave curve.

The Tudors.

Civil war, with all its attendant horrors, being happily terminated, and a union of the rival houses of York and Lancaster effected by the marriage of Henry VII. with his queen, Elizabeth,—the king devoted his attention chiefly to the filling of his coffers, and the effectual subjugation of the nobles to the crown. Mean, crafty, and rapacious, no opportunity was lost for the full employment of any means by which these ends might be brought about; and his chosen satellites, Empson and Dudley, carried out his wishes or commands so thoroughly, that their decapitation on Tower-hill, in the second year of the reign of his son, was welcomed as an act of necessary justice by men of all classes. Thus intent on the acquisition of wealth and power, and being naturally of a reserved and crafty disposition, Henry's court was at no period either a gay or a brilliant one; nor do we find this monarch displaying anything gorgeous in personal decoration in the portraits still remaining of him. The effigy on his tomb at Westminster is habited in a simple furred gown and cap; very similar, and in no degree more kingly, than that rendered familiar to the eye in portraits of the great Erasmus. A sobriety of costume was almost consequent to these regal tastes; and we find, accordingly, little to note in the way of absurd extravagances, which, at this period, do not appear

to have been indulged in by the great majority: exquisites there were, and will be in all ages and times, and so we find some in these days expensive enough in their costume to excite the ire of the sober-minded; though the general complaint was, that a feminine taste reigned among the lords of the creation; and certainly, when we find them putting on 'stomachers' and 'petticottes,'[1] we may indeed begin to doubt the sex of the wearers.

The first of the figures here engraved is an excellent sample of a dandy of this period, and occurs among the illuminations in the copy of the *Romance of the Rose*, among the Harleian Mss. in the British Museum, forming No. 4425 of that collection, of which this volume is a distinguished gem. His short doublet, with its preposterously long sleeves; his close-fitting vest, low in the neck and displaying the shirt above; the tight hose and broad-toed toes, are all characteristic of a gay youth of Henry the Seventh's time. His hair is long, and flows over his shoulders in a profusion of curls, which were then as much encouraged by the beaux as the moustachios and beard were carefully eradicated. A small cap or coif covers the upper part of the head, over which is worn a hat which

[1] The 'stomachers' were coverings for the breast, of cloth, velvet, or silk, over which the doublet was laced. The 'petticottes,' according to the genuine signification of the word, were short or little coats, distinguished as such from the longer outward garments.

might rival that of Chaucer's Wife of Bath, which he declares to have been as broad as a buckler or target. An enormous plume of variegated feathers adorns this obtrusive article of costume, the stem of each feather being ornamented with rows of pearls or jewels. These plumed hats are frequently depicted slung behind the back of the wearer, and the head covered only by the small coif. The *square* cap (an article of head-dress peculiar to this period, when it first came into fashion) is seen on the companion-figure of our cut, copied from Harleian Mss. 19, C 8, which was executed in 1496, as appears from the date given at its close. It is a fair specimen of the general form of dress adopted by the gentlemen of the age; and the most fastidious could find little to complain of in its sober gravity. A long gown with wide sleeves, fastened by a girdle or narrow scarf at the waist, lined with a darker cloth, and open from the neck to the waist, falling over the shoulders and displaying the inner vest, gives a staid and dignified appearance to the figure not unbecoming the most philosophical. If any ornament was adopted, it appears to have been confined to the under-garments, which are sometimes embroidered; the shirt at the collar and wrists, where it now caught the eye, was also frequently decorated with needlework.

An embroidered vest of the fashion last described is worn by the first gentleman in our second cut of male costume, upon the next page. The pattern is in the most approved taste of the age; and it is not uncommon to see the gown of gentlemen embroidered with these large flowered and foliated ornaments, which sometimes remind one of those worn by a Chinese mandarin. The hat is without feathers; but that worn by the second figure has a profusion of them, and is slung over the back in the way just alluded to, the head being covered by the

smaller skull-cap, with its narrow upturned brim; the purse at the girdle, and the variegated breeches, which now began to form a separate article from the long hose, as worn by the companion-figure, will be noticed, as well as the very broad-toed, clumsy-looking shoes, which now became equally fashionable. The first figure is copied from a painting in distemper, on the walls of Winchester Cathedral, executed in 1489, by order of Prior Silkstede. The second from the exquisite illuminations of the *Romance of the Rose*, already alluded to. The illuminations in this volume may be justly considered as triumphs in this particular branch of art. Nothing can exceed their brilliancy and beauty; and many of the figures are executed with a delicacy and finish that is quite extraordinary, and which rivals the famous miniatures of Oliver. The public, and artists in general, who only know ancient illuminations by the copies they see in our various books, can have no idea of the merit of the originals as works of art, or of the combined vigour, elegance, and beauty of colouring displayed by these ancient artists, whose names are unrecorded. Their works have afforded much genuine and valuable information during the progress of these notes; and in quoting, probably for the last time, this MS. as an authority for costume, it is but just to give this parting tribute to their merit. Two more specimens are selected from this charming volume (on next page), and are en-

graved of the same size as the originals. The one delineates a gentleman with a close hat, and a gold band and buckle, and it affords an excellent example of the long pendent streamer of cloth affixed to it. His dagger and purse, those invariable appendages to a gentleman, are hung at his girdle. The art of the goldsmith was frequently brought into play in the decoration of these articles. This figure is principally remarkable for its simplicity, and may be received as the type of a gentleman unspoiled by the foppery of extravagance. The female figure is Poverty herself, as described in this allegory under the form of a wretched beggar in a ragged gown and cloak, a coarse shaggy cap, in the band of which is thrust a spoon; the beggar's dish, her only wealth, is held by a string in the hand, and these articles were sometimes

made with a movable lid, which was continually clattered to attract the attention of the charitable; whence it became a characteristic description of a talkative person, to say "his tongue moves like a beggar's clap-dish." The unchanging nature of poverty might enable us, unfortunately, to match this poor beggar's dress in the present day, particularly in Ireland; but the ever-changing tide of fashionable luxuriance has re-clothed the gentleman in very many garbs since the days of the ancient artist who executed these figures.

The dress of a lady of 1485, the eventful year which dethroned Richard III. and placed Henry on the throne, may be seen in the curious effigy of Isabella Cheyne in Blickling Church, Norfolk, and which, singularly enough, has not been included in Cotman's series of the brasses of that county. Her head-dress resembles that worn by the Lady Anne in our last chapter, and a close caul of ornamental embroidery[1] is fitted to the head beneath. Her necklace, formed of pendent jewels, is remarkable as a very early specimen of this decorative ornament, and which is here exceedingly massive and beautiful. The collar of the gown and the wide cuffs of the sleeves are of fur, the gown being low in the breast and short in the waist, where it is confined by a girdle, the end of which reaches nearly to her feet, which are enveloped in the loose folds of her wide gown.

[1] The cauls are sometimes seen in the drawings of MSS. without the gauze veil; they are generally coloured and gilt as if they were formed of silk or gold embroidery, and are frequently decorated with precious stones.

These ladies, selected from an illumination in Royal Mss. 16, F 2 (containing the poems of the Duke of Orleans, and which was probably executed for King Henry VII.) give us a good idea of the fair sex of the early part of the reign, after the gauze veil was discarded, with the cap as worn by Isabella Cheyne, and the warm cloth hood allowed in its place; this was folded back from the face over the head, and lay in thick plaits behind; its edges were cut, and embroidered with gold or coloured threads, and small *aiguilettes* were hung at its sides, as delineated in our cut. The gown is open from the neck to the waist behind, and is laced together—no girdle is worn, but it is gathered to a jewelled brooch. The amplitude of the sleeves, and the multiplicity of ponderous folds which encircle the fair wearer, give great heaviness to the figure, which is aided by the unpliable hood hanging in stiff heavy plaits around the neck and down the back. The gown was held up beneath the arm in walking; and it was sometimes entirely open behind, the train being caught up and secured to the waist, where the brooch is seen in the foreground figure of our cut.

During the remainder of the reign of Henry VII. the ladies appear to have devoted their attention principally to their head-dresses, no remarkable change or novelty occurring in any other part of the dress, which generally consisted of a full gown, not inconveniently long or trailing, with wide sleeves confined at the wrist, or hanging

loose and easy, according to the taste of the wearer. They wore their gowns close round the neck, or open from the waist, displaying the stomacher, across which they were laced; the waist being confined by a girdle, with a long chain and pendent ornament hanging from its central clasps in front, after the old and approved fashion so long in vogue, and of which many instances have already been given. Unmarried ladies generally wore their hair hanging down the back,—a fashion universally adopted at nuptials, if not in use at other times. Close cauls of gold network occasionally confine the hair, similar to those worn during the reigns of Henry IV. and V.; and sometimes conical caps are seen, perfectly Greek in form, and very probably adopted from some "maid of Athens" in the olden time. From the East also the turbans may have been imported; worn sometimes plain, and sometimes crossed by bands of pearls and jewels meeting on their summits. There is, however, in all these changes nothing to offend good taste or disgust the eye; the horned head-dresses, that so stirred the wrath of the censurers, have for ever disappeared, and the steeple-cap has followed; the mere lappets remaining, and, growing a little more ample, encircling the neck of the fair wearer in its close warm folds: a quality that recommended it so much to the elderly members of the fair sex, that we do not find it discarded for many a long year, and at last only giving place to the still closer and warmer hood that became so general in the reign of Elizabeth.

The most striking novelty in head-dress, and which gave a peculiar feature to the latter part of the reign, was the adoption of the diamond-shaped head-dress, of which two examples are given on next page. The foremost figure, holding the book, is Margaret, Countess of

Richmond, and mother of Henry VII.; and it is copied from a portrait of this lady, formerly belonging to Dr. Andrew Giffard, and now in the British Museum. The stiff rigidity of the entire dress, and its thoroughly conventual appearance, is a characteristic feature of the costume worn by the aged ladies of the day, who not unfrequently ended life in a nunnery, as lady-abbesses, or even as mere sisters, to the no small emolument of the church. The gorget or wimple worn by the Countess covers the neck, and reaches half-way to the elbow; it is deeply plaited round the bottom. The angular head-dress is perfectly white, bending its harsh corners over the head, the sides stiffly reposing on the shoulders; a long white veil hanging from it behind. The other example is obtained from Holbein's portrait of Henry's queen, Elizabeth of York, and is of a more ornamental kind, though still sufficiently harsh and ugly. It is lined with ermine, and decorated with jewels and embroidery; and although apparently inconvenient in shape, retained an ascendancy in the world of fashion for more than half a century. The original picture is in the collection at Hampton Court.

"Bluff King Hal" is so well known from Holbein's portraits, that it would be perfectly unnecessary to detail his costume, or descant on his general appearance. The same remark may apply to the other monarchs of his line, each of whom are "old familiar faces" in the memory of all, and are readily accessible to the artist by laying out

a few shillings at any print-shop. The space hitherto devoted to the description of the monarch's costume will henceforward be devoted to the less-known dresses worn by the nobility, the middle classes, and the commonalty. As general pictorial encyclopædias of costume for this reign, I may refer to the celebrated pictures now exhibited at Hampton Court, and representing the embarkation of Henry at Dover, May 31, 1540, to meet Francis I. in "the Field of the Cloth of Gold," between Guisnes and Ardres, in the June of that year. Both these sovereigns were at that time young and gay, loving display; and all the pomp they and their retainers could muster was lavishly exhibited on this occasion. The old chronicler Hall, who was present at this famous meeting, has left us a dazzling detail of the gorgeous scene, in which cloth-of-gold and cloth-of-silver, velvets and jewellery, become almost contemptible by their very profusion. "Henry," he says, "was apparelled in a garment of cloth-of-silver of damask, ribbed with a cloth-of-gold, as thick as might be; the garment was large and plaited very thick, of such shape and making as was marvellous to behold;" the horse he rode having, according to the same authority, "a marvellous vesture, the trapper being of fine gold in bullion, curiously wrought." Such was the insane desire to outshine each other felt by the English and French nobility present on this memorable occasion, that they mortgaged and sold their estates to gratify their vanity, and changed their extravagantly-splendid dresses twice each day during the meeting.

"To-day the French,
All clinquant, all in gold, like heathen gods,
Shone down the English; and to-morrow they
Made Britain, India: every man that stood
Show'd like a mine. Their dwarfish pages were

As cherubims, all gilt; the madams too,
Not us'd to toil, did almost sweat to bear
The pride upon them."

An exceedingly interesting series of bas-reliefs, five in number, exist at Rouen, devoted to this celebrated event. They are chiselled beneath the windows of a side-gallery in the courtyard of that magnificent erection—the far-famed Hotel du Bourgtheroulde.[1] They have been copied by M. Montfaucon, and our countryman Ducarel; in both instances equally bad. They are worthily lithographed by Nodier, in that portion of his magnificent work, the *Voyage Pittoresque dans l'ancienne France*, devoted to Normandy; but this is a rare and very expensive book. As Rouen is—thanks to steam—at so short a distance from us that we can reach it in a day and a half, and is now so frequently visited, it is earnestly to be wished that some public-spirited individual would obtain casts of these interesting historic monuments, which are also valuable as works of art, and present them to some public institution, where they might be seen by all who wished to consult them. Such casts are preserved in the museum of that ancient city, where they are, in fact, less wanted; but indeed, as Sterne truly observes, "they manage these things better in France," with a committee appointed to preserve and protect their national antiquities, and a Government with an ever-open hand to receive and reward anything conducive to the improvement of the arts and the country.

[1] This structure was commenced at the latter part of the 16th century, by "Guillaume Leroux, Seigneur du Bourgtheroulde," and finished by his son. A more richly-decorated residence can scarcely be conceived: it is covered from base to roof with bas-reliefs and carvings of a most interesting kind, the busts of Henry and Francis decorating the gate. "Tout cette composition est dans le style qui était en usage sous Louis XII et Francis I, mélange du gothique et de l'antique renouvelé."—*M. Langlois.*

The Rouen bas-reliefs display the nobles in the feathered hat, already described in the previous reign; their dresses being little else than a series of puffs and slashes, which, coming into fashion at this time, was carried to an absurd extent by the nobility and gentry. A specimen of costume from these sculptures is here given, and will very clearly shew the peculiarities which render the words of Sir Thomas Lovell, in Shakspere's play of *Henry VIII.*, particularly pointed, when he declares our courtiers should

> " leave these remnants
> Of fool and feather, that they got in France,
> * * * * renouncing clean
> The faith they have in tennis and tall stockings,
> Short blister'd breeches, and those types of travel."

A marked difference in costume occurred at the commencement of the sixteenth century; one of the innovations being hose fitting close to the leg, having the upper portion from the knee, or the middle of the thighs, slashed, puffed, and embroidered distinct from the lower; the upper portion being termed *hose*, and the lower *stocking*. In modern phraseology we have retained the latter word, and have erroneously applied the term *hose* to the same articles of apparel, but which, in fact, became ultimately *breeches;* "a pair of hose" being the word used in describing the capacious puffed garments that officiated in the place of the more modern articles at this time.[1] The large wide sleeves, also now worn, were attached to the shoulders of the vest of both sexes, and were separate and distinct articles of apparel, being sometimes of another colour: in the ward-

[1] See also woodcut on p. 202, for an early form of hose like the modern breeches.

robe accounts of the period, mention is frequently made of "pairs of sleeves." (See *Glossary*.)

Holbein's portrait of the Earl of Surrey, at Hampton Court, has been here engraved, as affording a fine example of the usual costume of the nobility and gentry during Henry's reign. The earl is entirely arrayed in scarlet, of different depths of tint, and wears a short doublet, open in front, displaying his shirt, which is white, ornamented with black embroidery, as also are the ruffles. It is fastened round his waist by a girdle, to which his dagger, in a richly gilt case, is appended. His doublet is made preposterously broad at the shoulders, and very wide in the sleeves, which are gathered, and puffed and slashed in the first fashion; the dress altogether having a strange contradictory look of heaviness and lightness, occasioned by the superabundant breadth and exceeding shortness of these articles, contrasting curiously with the tight stocking and small flat cap, which eventually displaced the broad hat and its enormous circle of feathers, worn at the early part of the reign. The shoes are also scarlet, and probably of velvet, crossed by bands of a darker tint, and enriched with jewels.[1] He wears the *bragetto*, an article

[1] This dress calls to mind Skelton's description in his interlude of *Magnificence*:

"My sleve is wyde,
Al of pleasure;

of dress that, singularly enough, was adopted throughout Europe at this period, both in civil and military costume (and to which I can but barely allude), and continued in use for more than a century.

Noble ladies and gentlewomen dressed much as usual, the chief novelty being in the head-tire. The two specimens here engraved will shew in what the changes principally consisted. The elder figure, to the left, is copied from Holbein's portrait of Catherine of Arragon, as engraved by Houbraken in 1743, when the original was in the possession of Horace Walpole. It is exceedingly plain, and exhibits the ordinary head-dress of the elderly ladies of that period, being merely a close unornamented hood. Wide sleeves, and a gown with a train, would complete the dress of this figure. Her successful rival, Anne Bullen, has afforded us the other example; her head-dress shews us the way in which the diamond-shaped one of the previous reign had been modified, and rendered more elegant and portable. Kerchiefs appear to have been folded about the head at this time, one end hanging over the shoulders, and presenting sometimes a mere mass of confusion, not so easily understood as this of Anne. If we imagine the lower part of Anne's dress, and the sleeves similar to those

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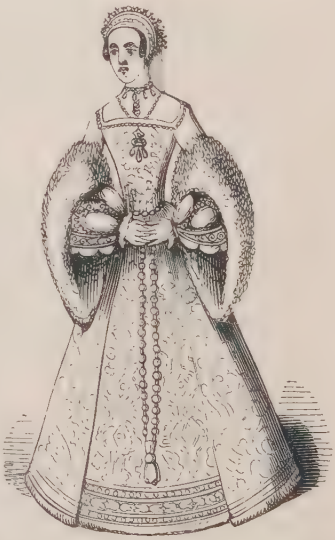
My hose strayte tyde;
My buskyn wyde,
Riche to behold,
Glitterynge in golde."

The works of this poet contain many similar allusions to dress.

worn by Queen Catherine Parr, the subject of our next cut, we shall obtain an idea of her entire costume.



This very interesting portrait of the seventh and last wife of "the rose without a thorn,"[1] is at Glendon Hall, in Northamptonshire. The queen wears a simple but elegant head-dress of richly ornamented goldsmith's work; her waist is long and slender, and is encircled by a chain of cameos hanging nearly to her feet, and having a tassel at its end; such girdles continued very fashionable until the beginning of the next century. Her sleeves are of the remarkable form now usually adopted; exceedingly tight at the shoulder, and having a wide border of fur, displaying a large under-sleeve richly decorated, slashed and puffed to the wrist, where it is bounded by a ruffle. These singular sleeves are at once indicative of this period of English female costume; and the portraits, by Holbein, of Mary and Elizabeth when princesses, now in Hampton Court, exhibit them wearing such. The open gown, and the richly-wrought petticoat, are embroidered in cloth-of-gold, the entire dress being of regal splendour.

An example of the ordinary costume of a country lady of the early part of the reign of Henry VIII. is

[1] This flattering title was applied to Henry when he first ascended the throne, by a people sickened by the avaricious rule of his parent, and overjoyed to welcome a young and gallant sovereign in his place. It was stamped upon his coin as a compliment; he converted it into a bitter satire.

here given from the brass of Dorothea Peckham, dated 1512, in the church of Wrotham, Kent. It is the dress of the latter part of the reign of Henry VII., but that the old fashions lingered longest in the country may be easily seen by a glance at the collections of brasses by Cotman and others. The hood is of the angular form, with long lappets; the gown is close fitting in the body and sleeves, but ample from the waist downward, completely hiding the feet, which, indeed, were seldom seen at all. The girdle is very long, reaching to the ancles, and is held round the waist by a large buckle; not drawn tightly round it, but merely slung there easily, as they were sometimes worn in the time of Richard II.

The conventual form of dress, adopted by elderly ladies in their widowhood, has been already noticed in the figure of the Countess of Richmond (p. 238); and here we have a full-length example in the brass of Elizabeth Porte, 1516, in the Church at Etwall, Derbyshire. She wears a close hood, which falls round the shoulders, and beneath it the frontlet or forehead-cloth; the pleated barbe hangs from the face, and the long mourning mantle is held across the breast by tasselled cords, which pass through the studs on each side of it; and which are sometimes richly decorated or enchased. There is much simple dignity in the dress, and it is exeedingly appropriate to the wearer.

As a specimen of the ordinary costume of the people during Henry's reign, two figures are here selected from the painting representing the siege of Boulogne, formerly at Cowdray, Sussex, published by the Society of Antiquaries.[1] The male figure is dressed in a plain doublet, hose puffed to the knees, tight-fitting stockings, a small close cap, and narrow collar round the neck. The female wears a close hood, and her face is partially covered by a muffler, an inconvenient and unnecessary article, that became fashionable now, and which lingered among the elders of the female community until the reign of Charles I.[2] The sleeves and front of the dress is slashed and puffed, and the long girdle is held up by the hand. If we imagine these ornamental parts of the lady's dress away, and the pendent strip of cloth removed from the shoulders of the male figure, we shall have the costume of the commonalty in its simplest and most usual form. The ordinary dress of a plain countryman at this period is well described in Armin's *Nest of Ninnies*, who narrates an anecdote of a simple Shropshire man, the uncle of Will Somers, King Henry VIII.'s kind-

[1] This interesting old mansion, filled with antique furniture, curious historical paintings, and ancient manuscripts, was reduced to ruin by fire in 1793. Fortunately the most interesting of the paintings had been engraved and published by the Society.

[2] It will be remembered as a very essential part of Falstaff's disguise as the "fat woman of Brentford;" and a disquisition on this article of dress, accompanied by several engravings, will be found in Douce's *Illustrations of Shakspere.*

hearted and favourite jester, who paid his nephew a visit at court: he was "a plain old man of threescore years; with a buttoned cap;[1] a lockram falling band,[2] coarse but clean; a russet coat; a white belt of a horse-hide, right horse-collar white leather; a close round breech of russet sheeps' wool, with a long stock of white kersey, and a high shoe with yellow buckles."

In the *History of Chester* (8vo, 1815) is published the following curious extract from the corporation records: "32 Henry VIII., Henry Gee, Mayor.—To distinguish the head-dresses of married women from unmarried, no unmarried woman to wear white or other coloured caps; and no woman to wear any hat, unless she rides or goes abroad into the country (except sick or aged persons), on pain of *3s. 4d.*"

In the thirty-third year of his reign, Henry passed a sumptuary law regulating the apparel of each member of the community, and which would appear to have exerted some influence over their usual mode of dressing, as it involved some consequences to the wearer, such as obliging him to keep always ready a horse and armour for the wars, provided his apparel displayed any costly article forbidden to all but those persons of a liberal income, sufficient to maintain the necessary equipment for battle; and this was enforced by a heavy fine, which in those days of constant pillage was no doubt carefully sought after by the jackals of a sovereign who probably got through more wealth than any other English king. The ladies were also effectually reached by the same law, through their husbands; for it was enacted, that "if any temporal person of full age, whose wife not being divorced, nor willingly absenting herself from him, doth wear any gown or petticoat of

[1] The flaps, that fell over the ears, turned up and secured by a button.

[2] A narrow collar of coarse linen, turned down round the neck.

silk, or any velvet in her kirtle, or in any lining or part of her gown (other than in cuffes and purfles[1]), or any French hood[2] or bonet of velvet with any habiliment, paste, or edge of gold, pearl, or stone, or any chain of gold about her neck, or upon any of her apparel; have not found and kept a light horse furnished, except he have been otherwise charged by the statute to find horse or gelding, shall lose 10*l.* every three months while he has so neglected."

The dress worn at this period pretty accurately defined the class and station of the wearer — persons in the middle rank of life generally dressing with much simplicity; indeed, the gentry and higher classes, towards the end of this reign, would appear to have indulged in display only on great occasions; and the extravagancies of the field of cloth-of-gold became mere matter of history.

The engraving, from the brass of Laurence Colston, who died 1550, from an incised stone slab to his memory, in Rolleston Church, Staffordshire, displays the ordinary dress of a gentleman, with the long gown, ungirdled at the waist, and its hanging sleeves, entirely concealing the under-dress.

The dress of the commonalty is given from the print of the progress of Edward VI. from the Tower, through the City to Westminster, on the day of his coronation, published by the Society of Antiquaries,

[1] Edgings or borders. Velvet gowns and martens' fur were prohibited to all persons but those possessed of 200 marks per annum; the fur of black genet was confined to the royal family, and that of sables to nobles above the rank of a viscount.

[2] See cut of Anne Bullen.

from the painting formerly at Cowdray. The female dresses are very plain: a hood or cloth cap, with a border hanging round the neck, is worn by the foremost figure, and a gown with a close collar and tight sleeves, with a small puff at the shoulders. The other female wears a cap, something after the fashion of the one immortalised by its constant appearance on the head of the unfortunate Mary, Queen of Scots, and known to all persons as *her* cap. An open gown displays the neck, which was covered by the partlet, an article similar to the modern habit-shirt, and which lingered longest, as most comfortable fashions do, among the old ladies. The male figure is dressed in a plain jerkin, doublet, and hose, and wears a flat cloth cap on his head, of the fashion usual with citizens, and which was ultimately known as 'the City flat cap:' it is the 'statute-cap' of Shakspere, so called because they were strictly enjoined to be worn, by the 13th of Elizabeth, cap. 19, for the encouragement of the home manufacture; the law being, that "if any person above six years of age (except maidens, ladies, gentlewomen, nobles, knights, gentlemen of twenty marks by year in lands, and their heirs, and such as have borne office of worship) have not worn upon the Sunday and holyday (except it be in the time of his travell out of the city, town, or hamlet, where he dwelleth) upon his head one cap of wool, knit, thicked, and dressed in England, and only dressed and finished by some of the trade of cappers, shall be fined 3*s.* 4*d.* for each day's transgression."

The portraits of Edward VI. render this cap perfectly familiar to us, and it may be still seen upon the heads of "the Blue-coat boys," as the scholars in his foundation of Christchurch are called; indeed, their costume has come down to us, with some few exceptions, from the period of its erection; the long blue gown, buckled round the waist, being the ordinary dress of a grave citizen of that time.[1] The manners of the age, too, were influenced by the gravity and thoughtfulness of the youthful king, who possessed a mind far above his years, and whose untimely death produced an incalculable amount of evil to the nation. With such a king, and an all-absorbing thirst for knowledge on subjects of the gravest import felt by the community at large, the frivolities of fashion had but little claim on their attention, and plain serviceable clothing appears to have been that usually adopted by the great mass; while a richer quality, and a sparing amount of ornament, denoted the higher rank of the wearer.

The prices of wearing apparel in England at this period may be gathered from the bill of expenses of the famous Peter Martyr and Bernardus Ochin, in 1547, who were invited to this country from Basle by Archbishop Cranmer. The original bill is in the Ashmolean Museum; it has been printed in the *Archæologia*, volume xxi., from whence the following few extracts have been obtained.

	s.	*d.*
Payd for two payer of hose for Bernardinus and Petrus Martyr .	11	4
Pd. for a payer of nether stocks for their servant . . .	2	0
Pd. for three payer of shooe for them and ther servant . .	2	4

[1] See examples in Herbert's *History of the Twelve great Livery Companies of London*, Burgon's *Life of Gresham*, or the many portraits and effigies of citizens still existing in our metropolitan churches; particularly St. Saviour's, Southwark; St. Helen's, Bishopsgate; and St. Andrew's, Undershaft.

	s.	d.
Pd. for two nyght cappes of vellvet for them	8	0
Pd. for two round cappes for them	6	0
Pd. for two payer of tunbrydg' knyves for them . . .	2	8
Pd. for two payer garters of sylke ryband	2	6
For ryband for a gyrdyll for Petrus Martyr	1	2
For two payer of glovys for them	1	0

It was not until after the accession of Elizabeth that any striking change in costume occurred. Mary was too fully occupied in what she considered to be religious duties, to trouble herself much about the trifles of the toilet: having, to her entire satisfaction, considered

> "Blood and fire and desolation
> A godly thorough reformation,"

she set about the work with a zeal worthy of a better cause, and fully succeeded in earning herself an immortality the very reverse of that usually desired by her sex. During her awful reign the minds of all parties were too fully occupied to study fashions, and a great simplicity is visible in all contemporary representations of persons and events. The woodcuts in the original edition of Fox's *Martyrology*, which depict many an event in this reign, will fully display the extreme simplicity that now appeared in the dresses of all classes of the community; and the portraits of Mary and her husband, as painted by Sir Antonio More, her court painter, exhibit little traces of the splendour that characterise those of her father, or her sister Elizabeth. She, indeed, was most stringent in her notions about apparel in general, and by enactments (1 and 2 Philip and Mary, cap. 2) declared, "If any man born within the queen's dominions (except it be the sonne and heir apparent of a knight, or the sonne of one of higher degree; or such as may dispend xx pounds by year, in lands, offices, fees,

or other yerely revenues for term of life; or be worth two hundreth pounds in goods, or have been head officer in any citie, borough, or towne corporate; or be the queene's servant in ordinarie, and wearing her liverie) have worne any manner of silke, in or upon his hat, bonet, nightcap,[1] girdle, scabbard, hose, shoes, or spurlethers, shall lose ten pounds for each day's offence. And if any person knowing any servant of his to offend herein, have not (within fourteen days next after such knowledge) put him out of service, if he were no apprentice or hired servant;[2] and if he were, then if he have not put him away at the end of his time, or if having put him away therefore, he have retained him again within one year next after the offence, he shall forfeit one hundred pounds."[3] I quote these sumptuary laws as much, or more, for the purpose of detailing the minutiæ of dress in these times, as for the display of ignorant despotism they evince; none of the framers of these sapient enactments imagining, any more than the clamorous satirists, that the excess in apparel, which they declare would clothe many poor families, would, if restrained, never be applied to such purposes, while the demand by the wealthy for such superabundance clothed and fed many a workman who would else have starved.

Mr. Hollis's work on *Monumental Effigies* has furnished me with the originals for the cut engraved on next page, which delineates those of Margaret and Elizabeth, the wives of Sir John Talbot (who died in 1550), and

[1] Nightcaps during this reign, and until the Protectorate, were richly wrought with lace and embroidery, and formed of costly materials. The portraits of the nobility of the age are frequently depicted in them, and the copies given by Lodge afford many examples of their appearance.

[2] That is, engaged for a stipulated time.

[3] Lambarde's *Eirenarcha, or Office of Justice of Peace*, 1599.

are buried in Bromsgrove Church, Worcestershire. They are exceedingly interesting examples of a style of costume that completely disappeared in the ensuing reign, after retaining its ascendancy for more than half a century. The diamond-shaped headdress worn by the first lady may be considered as the latest form of that peculiar fashion; the hair beneath is secured by bands or ribbons; the gown is low in the neck, displaying the partlet, with its embroidered border, and the gold chains so fashionable with the upper classes at this time; it is secured at the waist by a loosely-fitting girdle, and is held up in front by jewelled bands passing round the loins, displaying the petticoat beneath; the sleeves are wide, shewing the pleated and puffed under ones, with the ruffle encircling the wrist. A crimson mantle envelopes the back part of the figure, falling over the shoulders and hanging to the feet; and the entire dress is interesting for its display of the modification and variation adopted since its first introduction to fashionable society, as we see it worn by Queen Catherine Parr, in the previous cut (p. 244).

The companion-figure wears her hair parted in front, from the centre, in the simplest manner, and she has a close-fitting cap of dark cloth, or velvet, enriched with a border of gold lace and rows of gilt beads; it takes the shape of the head, and was frequently worn with a

point descending to the centre of the forehead. A long gown, with a turn-over collar, envelopes the entire figure; it is open in front down the entire length, being secured by ties at regular intervals, and having no girdle at the waist; small puffs are on the shoulders, from whence descend long hanging sleeves, ornamented by diagonal stripes, reaching to the knee, through which the arm was never placed. Ruffles decorate the wrist; but the entire dress is exceedingly, not to say unbecomingly, plain.

The ordinary costume of men in the middle ranks may be seen in the full-length portrait of John Heywood, which is affixed to his *Parable of the Spider and the Flie*, 1556. He was one of the earliest of our dramatic poets, and the personal friend of Sir Thomas More, by whom he was introduced to King Henry the Eighth, and his daughter the Princess, afterwards Queen Mary, by the former of whom he was held in much esteem; and so much valued by the latter, that he was often, after she came to the throne, admitted to the honour of audience, even to the time she lay languishing on her death-bed. His portrait is a capital example of the grave dress of the period, and is precisely that which was worn by the citizens and merchantmen of London. Their flat cap surmounts his head, a coif made to tie beneath the chin completely envelopes the hair, and he wears the long furred gown with hanging sleeves, so constantly seen upon all classes at this time, and which varied only in the better character of cloth and expensiveness of its fur-

trimmings when worn by the wealthy. His gloves and dagger denote the gentleman, and in no degree disturb the gravity of his general appearance.

In 1558, the lion-hearted Elizabeth ascended the throne. She dressed, of course, as her sister had dressed before her, and so did the ladies of her court; but the queen, who could gather upwards of two thousand dresses of all nations for her wardrobe, and highly resent the conduct of an over-zealous divine for preaching against excess in apparel before her and her court in St. Paul's, was not the lady to remain clothed like her grandmother. We not only find a total change, therefore, in the female costume during her reign, but a superabundance of finery. We never think of her termagant majesty, as Walpole truly observes, without picturing a sharp-eyed lady with a hook nose, red hair loaded with jewels, an enormous ruff, a vaster farthingale, and a bushel of pearls bestrewed over the entire figure. "It seems," says Mr. Planché, "an act of supererogation to describe the personal costume of 'Good Queen Bess;' her great ruff rises up indignantly at the bare idea of being unknown or forgotten. Her jewelled stomacher is *piqued* to the extreme, and her portentous petticoats strut out with tenfold importance at the slight insinuated against their virgin mistress, who lived but for conquest, and thought infinitely less of bringing a sister-queen to the block than of failing to make an impression on a gentleman usher." Of a truth, the tiger-blood of Henry VIII. was too apparent in the female members of his family.

The costume (given on next page) of a lady and a country-woman has been selected, by way of giving a fair notion of that generally worn about the middle of Elizabeth's reign. The lady has been copied from the print by Vertue, representing the Progress of Elizabeth to Huns-

don House; and it is supposed to represent Lady Hunsdon. The female beside her is copied from a brass, dated 1596, in the collection published by Cotman. Both figures require little in the way of explanation, and will be clearly understood by the allusions to the various articles of apparel worn at this time, which I shall quote from the works of contemporary writers. The most notorious of the satirists of the day was Philip Stubbes, who published his *Anatomie of Abuses* in 1583, and gave therein a luminous account of the excesses reigning in England at that time; not, however, without highly colouring the picture with his own puritanical feeling. Thus, he declares, "No people in the world is so curious in new fangles as they of England bee;" and laments, according to the fashion of all grumblers at apparel, time out of mind, that it is impossible to know "who is noble, who is worshipful, who is a gentleman, who is not," because all persons dress indiscriminately in "silks, velvets, satens, damaskes, taffeties, and suche like, notwithstanding that they be both base by birthe, meane by estate, and servile by calling; and this," he adds, with due solemnity, "I count a greate confusion, and a generall disorder: God be merciful unto us."

But let us listen while he descends into particulars. He is justly indignant at the painting of ladies' faces that now became usual; and, after some pages of argument,

he speaks of their hair, "which of force must be curled, frisled, and crisped, laid out in wreathes and borders, from one ear to another. And, lest it should fall down, it is under-propped with forks, wires, and I cannot tell what, rather like grim stern monsters than chaste Christian matrons. At their haire, thus wreathed and crested, are hanged bugles, ouches, rings, gold, silver, glasses, and such other childish gewgawes." Bad as all this is declared to be, he expresses his utter horror at the still worse custom of wearing false hair, and dying it "of what colour they list." Then comes a tirade against French hoods, hats, caps, kerchiefs, "and suche like" of silk, velvet, and taffety, which even merchants' wives "will not sticke to goe in every day," with close caps beneath of gold and silver tissue; and, worse than all, "they are so far bewitched as they are not ashamed to make holes in their ears, whereat they hang rings, and other jewels of gold and precious stones;" but this, he says, "is not so much frequented amongst women as men."[3]

But the zeal of Master Philip absolutely boils over when he speaks of the great ruffs worn by the ladies; and "the devil's liquor, I mean *starche*," with which they strengthen these "pillars of pride." His rage increases when he considers, that "beyond all this they have a further fetche, nothyng inferiour to the rest, as, namely, three or four degrees of minor ruffes, placed *gradatim* one beneath another, and all under *the maister devil ruffe!!*" each of them "every way pleated and crested full curiously, god wot. Then, last of all, they are either clogged with gold, silver, or silk lace of stately price, wrought all over with needle worke, speckeled and sparkeled here and there with the sunne, moone, and starres, and many other antiques strange to behold. Some are wrought with open work downe to the midst of the ruffe and further; some

with close work, some with purled lace so closed, and other gewgawes, so fastened, as the ruffe is the least part of itself." In those days, when umbrellas were unused, much did it delight these saints to see the ladies caught in a shower; for "then their great ruffes strike sayle, and flutter like dishecloutes" about the necks of the wearers, the poor "drowned rattes" they so religiously detested. He goes on to say, they also wore "doublettes and jerkins, as men have here, buttoned up the breast, and made with wings, welts, and pinions on the shoulder pointes, as mannes apparell is for all the world.[1] Their gownes be no lesse famous then the reste; for some are of silk, some of velvet, some of grograme, some of taffatie, some of scarlet, and some of fine cloth, of x, xx, or xl shillynges a yard." To add to the extravagance, they are overlaid with lace two or three fingers broad, or else edged with velvet six fingers broad, with sleeves hanging to the ground, or "cast over their shoulders like cowe tailes." Then they have equally costly gowns and kirtles, "so that when they have all these goodly robes upon them, women seem to be the smallest part of themselves, not naturall women, but artificial women; not women of fleshe and blood, but rather puppits or mawmets, consisting of rags and clouts compact together."

Not having the space that Stubbes allowed himself, I cannot do more than allude to the gaily-coloured silk, worsted, or cloth stockings he descants upon. The corked

[1] Riding-habits of the time of Elizabeth are described in a similar manner in Goddard's *Mastiff Whelp*, a collection of satires.

> "To see Morilla in her coach to ride,
> With her long locke of hair upon one side;
> With hat and feather, worn in swaggering guise;
> With buttoned boddice, skirted doublet-wise;
> Unmaskt, and sit i' the booth without a fan:
> Speake, could you judge her less than be some man."

shoes, pantofles and slippers, black, white, green, and yellow, covered with gold and silver embroidery; the scarfs, the velvet masks, the scented gloves, with "the devil's spectacles," their looking-glasses, carried with them at the girdle wherever they go.

In 1579 the Queen gave her "commandment" to the lord chancellor and privy-council to prevent certain excesses in apparel; and it was ordered by them that after the 21st of February in that year, "no person shall use or weare such excessive long clokes, being in common sight monstrous, as now of late are beginning to be used, and before two yeares past hath not been used in this realme. Neither also shoulde any person use or weare such great and excessive ruffes, in or about the uppermost part of their neckes, as had not been used before two yeares past; but that all persons shoulde, in modest and semely sort, leave off such fonde, disguised, and monstrous manner of attyring themselves, as both was unsupportable for charges, and undecent to be worne." The womanish spleen of the latter part of this manifesto, where the Queen's jealousy of any rivalry in extravagance of costume peeps forth very plainly, contrasts rather ridiculously with the lawyer-like exactitude, in which the position of the offending ruffs is mentioned.

The figure beside the lady in the engraving at p. 256 is a plain countrywoman of the time, with a simple ruff and unpretending petticoats. However, we are told that the country was at this time going rapidly to ruin, and simple innocence for ever put to flight by the inundation of London fashions. Listen to the lamentations of two old gossips in their chimney-corner, as given by William Warner in *Albion's England:*

> "When we were maids (quoth one of them),
> Was no such new-found pride.

Then wore they shoes of ease, now of
An inch-broad-corked high.
Black kersey stockings, worsted now,
Yea, silk of youthful'st die :
Garters of list, but now of silk,
Some edged deep with gold ;
With costlier toys, for coarser times,
Than used perhaps of old.

Fringed and embroidered petticoats
Now beg. But heard you named,
Till now of late, busks periwigs,
Masks, plumes of feathers, framed ;
Supporters, postures, farthingales,
Above the loins to wear ?
That be she ne'er so slender, yet
She cross-like seems four square."

They continue in strong terms to reprobate grey-headed wives who wear "youthful borrowed hair," condemn starch, and are highly indignant at the girls who will dress before the looking-glass, when they were obliged to be content with getting now and then a peep in "a tub or pail of water clear," when they were young.

The kneeling figures here engraved, and which are copied from the tomb of Sir Roger Manwood, 1592, in St. Stephen's Church, near Canterbury, will give us fair examples of the male and female costume of the latter part of Elizabeth's reign. The lady wears the French hood, beneath which her hair is tightly secured. Her ruff and gown are simply decorated, and precisely in form

like that of the young man behind her, except that his gown has a long hanging sleeve. The simplicity of both dresses is certainly such that even Stubbes might complacently contemplate them.

In the old play called *The Cobbler's Prophesie*, 1594, Venus, speaking to her man, Nicholas Newfangle, alludes to the capricious vanity of the ladies. The first line is a comment on the colour of their hair, which Elizabeth had made fashionable, as it was the natural tint of her own.

> "To-day her own hair best becomes, which yellow is as gold,
> A periwig's better for to-morrow, blacker to behold;
> To-day in pumps and cheveril gloves, to walke she will be bolde,
> To-morrow cuffes and countenance, for feare of catching cold.
> Now is she barefaced to be seen, straight on her muffler goes;
> Now is she hufft up to the crowne, straight musled to the nose."

Perhaps as pretty a specimen of the dress of a country lady at the end of this reign as could be given, is that here engraved from the brass of Cicely Page, who "dyed y^e^ xiith daye of March, anno 1598," and is buried in Bray Church, Buckinghamshire. Her plain hat, ruff, and open-breasted gown, with the neatness of her whole attire, might not be unbecoming of "sweet Anne Page" herself, the immortalised of Shakspere, whose surname she bears, and near whose residence, and that of the "merry wives of Windsor," she had her home and her last resting-place. As a work of art this little brass is exceedingly good, the drapery well cast, and the drawing commendable.

Now, let us see what the gentlemen were doing all this time. Philip Stubbes has "anatomised" them as well as the ladies; and most efficiently has he wielded his lancet, and cut them up in a very workmanlike manner, from the crown of their heads to the soles of their feet. His satire will illustrate the points of costume exhibited in the above engraving; but I may just mention the authorities from which the figures are derived. The gentleman without the cloak is taken from the woodcut frontispiece to *The Book of Falconrie or Hawking*, published in 1575; the cut representing Elizabeth and attendants enjoying that sport. The second figure is Lord Howard of Effingham, from the picture published by the Society of Antiquaries, representing Elizabeth's progress to Hunsdon House.

The great ruffs of the gentlemen, with their "supportasses or under-props of wire, covered with gold thread, silver, or silk," are condemned sufficiently; but the horror of it is, that "every pesant hath his stately bandes and monstrous ruffes, how costly soever they be." Then the shirts of all who can find money to purchase them by fair or foul means, "are wrought throughout with needlework of silke, and such like, and curiously stitched with open seame, and many other knacks besides, more than I can describe: in so much as I have heard of shirtes that have cost some ten shillings, some twentie, some fortie, some five pound, some twentie nobles, and (which is horrible to

heare) some ten pounde a peece; yea, the meanest shirt that commonly is worn of any does cost a croune, or a noble at least, and yet this is scarcely thought fine enough for the simplest person that is."

The long-breasted doublets then come in for their share of censure: they were an Italian fashion, and are seen on the figure engraved on the preceding page; they fitted the body tightly, and were carried down to a long peak in front, from whence they obtained the name of "peascod-bellied" doublets, and they were stuffed or "bombasted" to the required shape.[1] Then their "hosen," or breeches, are "of sundrie natures; some be called French hose, some Gallie, and some Venetian." The French hose are very round or narrow, and gathered into a series of puffs round the thigh. The "Gally hosen are made very large and wide, reachyng down to the knees only, with three or four guardes a peece laid down along either hose. And the Venetian hosen, they reach beneath the knee to the gartering place of the legge, where they are tied finely with silke pointes or some such like, and laid on also with rows of lace or gardes, as the other before."

The fine full-length portrait of Sir William Russell, one of the most distinguished of Elizabeth's courtiers, from the print published in Mr. Harding's series of *Historical Portraits*, is an excellent specimen of the dress of a nobleman. He wears an immense ruff, a richly ornamented "peascod-bellied doublet," quilted or stuffed, and apparently constructed of rich black silk, the point of the

[1] This "shotten-bellied doublet," as it was also sometimes called, appears to have gone out of fashion toward the end of the century; for Morley, in his *Introduction to Musick*, 1597, says of the ancient modes of that science, that they "may hereafter come in request, as the shotten-bellied doublet and the great breeches."

waist hanging over the sword-belt. It is covered with slashes, and one large one at the arm shews the rich lining of figured lace beneath. The opening at the sleeves has a row of large ornamental buttons on one side, and loops on the other. He wears the Venetian hose, slashed like the doublet; his stockings are of the finest black yarn, and his shoes of white leather.

The enormously wide breeches are shewn in the figure engraved from the *Book of Hawking*, and were much condemned by the satirists of the day; they were sometimes so inordinately stuffed with wool and other materials, that a gallery or scaffold was erected expressly to accommodate members of parliament who wore these monstrosities. Douce quotes a ballad which condemns those folks who

> "Furnyshe forthe their pryde;
> With woole, with flaxe, with hair also,
> To make their bryches wyde."

It is among the Harleian Mss., and entitled "A lamentable complaint of the countrymen for the loss of their cattelle's tails," which were used for stuffing such breeches. The best description of those articles of apparel is, however, in Thynne's poetical *Debate between Pride and Lowliness*, typified under the form of a pair of cloth breeches of homely form, and a pair of newly-fashioned velvet ones. The former

> "were but of cloth, withouten pride
> And stitche, nor gard upon them was to siene;
> Of cloth, I say, both upper stock and neather,

Paned,[1] and single lined next to the thie;
Light for the wear, meete for all sort of weather."

While the other

" was all of velvet very fine;
The neather stockes of pure Granada silke,
Such as came never upon legges of myne,
Their coller clear contrary unto mylke.

This breech was paned in the fairest wise,
And with right satten very costly lined;
Embrodered, according to the guise,
With golden lace full craftely engined."[2]

Stubbes also tells us that the nether-stocks were "curiously knitte with open seames doune the legge, with quirkes and clocks about the ancles, and sometyme interlaced with gold and silver threads, as is wonderful to beholde." Then they wore cloaks of the richest material, covered with lace and embroidery; corked shoes, pantofles, or slippers, ornamented to the utmost of their means; and this extravagance was anxiously followed by men of all classes. In Thynne's poem, just quoted, we have a description of a tailor, who appears in

" A faire black coat of cloth withouten sleeve,
And buttoned the shoulder round about;
Of xxs. a yard, as I beleeve,
And layd upon with parchment lace withoute.

His doublet was of sattin very fine,
And it was cut and stitched very thick;
Of silke it had a costly enterlyne:[3]
His shirt had bandes and ruff of pure cambrick.

[1] Quilted and stitched across diagonally, so that they resembled the lozenge-shaped panes of the old lattice-windows.

[2] invented.

[3] lining.

His upper stockes of silken grogeraine,
And to his hippes they sate full close and trym,
And laced very costly every pane:
Their lyning was of sattin, as I wyn.

His neather stockes of silke accordingly;
A velvet girdle round about his waist."

In Hall's *Satires*, 1598, is the description of a gallant "all trapped in the new found bravery," with a bonnet which he brags is worked by the nuns of Cadiz, at the conquest of which town he pretends to have been present.

"His hair, French-like, stares on his frighted head,
One lock, amazon-like, disheveled;
As if he meant to wear a native cord,
If chance his fates should him that bane afford.[1]
All British bare upon the bristled skin,
Close notched is his beard, both lips and chin;
His linen collar labyrinthian set,
Whose thousand double turnings never met:[2]
His sleeves half hid with elbow-pinionings,
As if he meant to fly with linen wings.
But when I look and cast mine eyes below,
What monster meets mine eyes in human shew?

[1] An allusion to the fashionable foreign love-lock, which the satirist declares reminds him of the *native* cord of the hangman, which this gallant may one day wear.

[2] The fashion of wearing ruffs of fine lawn or cambric, set into intricate plaits by means of an implement called a poking-stick, has been before noticed: to set these ruffs required no mean degree of skill in the operator. The effeminacy of a man's ruff being carefully plaited is well ridiculed in the *Nice Valour* of Beaumont and Fletcher:

"For how ridiculous wer't to have death come
And take a fellow pinn'd up like his mistress!
About his neck a ruff, like a pinch'd lantern
Which schoolboys make in winter."

So slender waist with such an abbot's loin
Did never sober nature sure conjoin."[1]

Hall, in the sixth satire of his fourth book, again notices the effeminacy of the dandies, who wish to

"Wear curl'd periwigs, and chalk their face,
And still are poring on their pocket-glass.
'Tir'd[2] with pinn'd ruffs, and fans, and partlet[3] strips,
And busks[4] and verdingales[5] about their hips;
And tread on corked stilts[6] a prisoner's pace."

In S. Rowland's curious tract, *The Letting of Humours blood in the Head Vaine*, first published in 1600, the 26th Epigram gives us a good picture of a gallant:

"Behold a most accomplish'd cavalier,
That the world's ape of fashions doth appear,
Walking the streets his humours to disclose,
In the French doublet and the German hose:
The muffes, cloake, Spanish hat, Toledo blade,
Italian ruffe, a shoe right Flemish made;
Like lord of misrule, when he comes he'le revel,
And lye for wagers, with the lying'st devil."

And in his 8th Epigram, he speaks of

"Sir Revell, furnisht out with fashion,
From dish croun'd hat, unto the shoes square toe;"

[1] Alluding to the slender waist, sometimes confined by stays, and the wide trunk-hose of preposterous dimensions, which swelled out beneath, and of which the portraits of Raleigh give us examples.

[2] attired.

[3] A partlet was a neckerchief, gorget, or loose collar of a doublet.

[4] Busks are pieces of wood or whalebone, worn down the front of women's stays to keep them straight; we have already noticed the men's custom of sometimes wearing stays.

[5] This we may conjecture to allude to the stuffed trunk-hose, which set out from the waist like a lady's farthingale.

[6] A kind of high shoe, called a *moyle*: "Mulleus, a shoe with a high sole, which kings and noblemen use to weare, now common among nice fellowes." *Junius's Nomenclator*, by Fleming, 1585.

and the fashion of others who delight in affecting the military, so that their

> "Boots, and spurs, and legs do never part."

In his 33d Epigram he laughs at a dandy:

> "How cock-taile proud he doth his head advance!
> How rare his spurs doth ring the morris-dance!"

It was the fashion at this time to wear gilded spurs, with rowels of large size and fantastic shape, which clanked and rang as the gallants walked, like the bells which morris-dancers fastened to their ankles. "I had spurs of mine own before," says Fungoso, in *Every Man in His Humour;* "but they were not ginglers."

The wardrobe of a country gentleman is thus given from a will, dated 1573, in the Prerogative Court of Canterbury, in Brayley and Britton's *Graphic Illustrator*:—"I give unto my brother Mr. William Sheney my best black gown, garded and faced with velvet, and my velvet cap; also I will unto my brother Thomas Marcal my new shepe colored gowne, garded with velvet and faced with cony; also I give unto my son Tyble my shorte gown, faced with wolf (skin), and laid with Billements lace; also I give unto my brother Cowper my other shorte gown, faced with foxe; also I give unto Thomas Walker my night gown, faced with cony, with one lace also, and my ready (ruddy) colored hose; also I give unto my man Thomas Swaine my doublet of canvas that Forde made me, and my new gaskyns that Forde made me; also I give unto John Wyldinge a cassock of shepes color, edged with ponts skins; also I give unto John Woodzyle my doublet of fruite canvas, and my hose with fryze bryches; also I give unto Strowde my frize jerkin with silke buttons; also I give Symonde Bisshoppe, the smyth, my other frize jer-

kyn, with stone buttons; also I give to Adam Ashame my hose with the frendge (fringe), and lined with crane-coloured silk: which gifts I will to be delivered immediately after my decease."

The soberer costume of the time may be seen in the next cut;[1] the figures represent two celebrated men of the period,—Tarlton the famous actor, and Banks the proprietor and exhibitor of a learned horse, which astonished all Europe by its pranks; but travelling too far south, the Italians, believing it possessed by an evil spirit, and its master in league with the devil, burnt the unfortunate pair as sorcerers.

The figure of Banks is copied from the woodcut in the title-page of a pamphlet entitled *Maroccus Extaticus; or, Banks's Bay Horse in a Trance*, 1595. The figure of Tarlton, with his pipe and tabor, occurs in Harleian Mss., No. 3885, and represents him, we are told,

> "When he in pleasaunt wise,
> The counterfet expreste
> Of cloune,[2] with cote of russet hew,
> And sturtops with the reste."

Sturtops was the name given to the boots reaching to the ankle and laced at the side, or fastened, as Tarlton's are,

[1] In Marlowe's play of *Edward II.*, 1598, a poor scholar is described as dressed in

> "a black coat and a little band,
> A velvet-caped cloak, fac'd before with serge."

[2] countryman.

by a leather strap there. He wears a plain cap of cloth, a close-fitting doublet, fastened round the waist by a girdle, from whence hangs his pouch; and long trousers. These two figures may be taken as average examples of the ordinary costume of countrymen[1] and townsmen at this period. Banks's hat is of a fashion introduced in the early part of Elizabeth's time, and which eventually superseded caps altogether. Stubbes, speaking of the hats worn in 1593, says, "Sometimes they use them sharpe on the crowne, pearking upp like the spere or shaft of a steeple, standyng a quarter of a yard above the crowne of their heads, some more, some lesse, as please the fantasies of their inconstant mindes. Othersome be flat and broad in the crown, like the battlements of a house. Another sort have round crownes, sometimes with one kind of band, sometimes with another, now white, now black, now russet, now red, now greene, now yellow, now this, now that, never content with one colour or fashion two days to an end. And as the fashions be rare and strange, so is the stuff whereof their hats be made divers also; for some are of silk, some of velvet, some of taffetie, some of sarcenet, some of wool, and, whiche is more curious, some of a certain kind of fine haire; these they call *bever hattes*, of xx, xxx, or xl shillinges price, fetched from beyond the seas, from whence a great sort of other vanities doe come besides."[2] These hats were frequently decorated with feathers, and bands formed of gold and silver lace, and ornamented with jewellery.

[1] In Robert Greene's romance, *Ciceronis Amor*, 1597, a shepherd is described with his "bag and bottle by his side," attired in "a cloake of gray:"

"A russet jacket, sleeves red,
A blew bonnet on his head."

[2] This is the earliest notice of the beaver hat we have. Stubbes published the first edition of his *Anatomy of Abuses* in 1580.

The large trunk-hose, now in fashion, appear to have been originally indicative of boorishness, and to have been worn for that reason by the famous comedian whose figure we have just given: they are alluded to in Rowland's *Letting of Humours blood in the Head Vaine*, Epigram 31:

> "When Tarlton clown'd it in a pleasant vaine,
> And with conceits did good opinions gaine
> Upon the stage, his merry humor's shop,
> Clownes knew the clowne by his great clownish slop.
> But now th' are gull'd; for present fashion sayes
> Dicke Tarlton's part gentlemen's breeches playes:
> In every streete, where any gallant goes,
> The swaggering slop is Tarlton's clownish hose."

These trunk-hose were stuffed with wool, and sometimes with bran. Bulwer, in the *Artificial Changeling*, tells of a gallant in whose immense hose a small hole was torn by a nail of the chair he sat upon, so that, as he turned and bowed to pay his court to the ladies, the bran poured forth as from a mill that was grinding, without his perceiving it, till half the cargo was unladen on the floor.

Trunk-hose are ridiculed in the following passage of Wright's *Passions of the Minde*, 1601: "Sometimes I have seen Tarlton play the clowne, and use no other breeches than such sloppes or slivings as now many gentlemen weare; they are almost capable of a bushel of wheate, and if they bee of sackcloth, they would serve to carry mawlt to the mill. This absurd, clownish, and unseemely attire only by custome now is not misliked, but rather approved."

The many portraits of distinguished persons, living in this reign, will amply furnish all who consult them with varied and minute examples of fashions, to which I cannot even allude.

Clerical costume during the reign of Henry VII., who

was a good Catholic and a liberal benefactor to his church, remained exactly as it has already been described in our previous notices. The church, unused to the fluctuations of fashion, richly endowed, and firmly established, admitted of no change in a costume which it had adopted with a mystic reference to its tenets; and to which it added nothing but splendour of decoration as it increased in wealth and power. During the early part of the reign of his son and successor, while Wolsey retained his ascendancy, this did not decrease; the clergy holding, in many instances, the most influential offices in the state, whether at home or abroad, as councillors or ambassadors. Perhaps at no period of its history in this country did it enjoy more temporal advantages than on the eve of its fall. The progress of the opinions of the followers of Wickliff and the other early reformers served but to increase its power; and the murmurs of irreverence and opposition (which were sometimes forced from good Catholics) offered a pretext for the rigorous exercise of laws against heresy —precluding all liberty of thought and expression of private opinion, and placing the lives of all who dissented from its tenets at its disposal. The death of Wolsey was the death of this power, which was undermined by the actions of those who wielded it. Their love of secular fashions and amusements, when abroad, contributed in no mean degree to break down the barriers of exclusiveness they so evidently wished to preserve, and increased the complaints against their luxury in apparel which had been heard since the days of Chaucer, and had by this time forced itself on the notice of the superiors of the church, who, in a synod or council of the province of Canterbury, held in St. Paul's in February 1487, condemned their imitation of the laity in their dress when not absolutely officiating, and allowing their hair to grow so long as to

completely conceal the tonsure. This censure of the convocation was followed by a pastoral letter of the primate, in which the clergy were solemnly charged not to wear liripipes, or hoods of silk, nor gowns open in front, nor embroidered girdles, *nor daggers;* and to keep their hair always so short that everybody might see their ears.[1]

The Reformation produced a change in the costume of the clergy, and deprived it of its symbolical meaning and consequent form, discarding all that was *peculiarly* the feature of the Church of Rome. This change would appear, however, to have gone on gradually with the rejection of the many observances and ceremonies held by that church, from an examination of the little that remains to us, by which we may endeavour to fix the alterations of a fluctuating period. The woodcut title-page to Cranmer's Bible, printed in 1539, which is said to have been designed by Holbein, and is an excellent authority for the costume of the period, in one of its divisions depicts Henry on his throne, giving these Bibles to Cranmer and Cromwell for distribution among the people. Cranmer and his two attendant chaplains are habited in long white gowns to the feet, over which are worn plain white surplices, reaching to the calf of the leg, and having full sleeves,[2] a black scarf (apparently adapted from the stole) gathered in folds

[1] Wilkins, Concilia.

[2] The Rev. J. Jebb, in his work on the Choral Service of the Church, when speaking of clerical costume, p. 219, says, "From a comparison of the various dresses of the Primitive Church with those of Rome, it appears that the tendency of the Western Church has been to curtail the flowing vestments of the East, and make up for what they want in majesty, by the frippery and effeminate addition of lace, &c. The long English surplice, reaching to the ground, with flowing sleeves, is acknowledged by one of their own ritualists (Dr. Rock) to be more primitive than the short sleeveless garment of Rome." If the reader will be at the trouble to examine the cuts on p. 50, he will see that this opinion is quite borne out by the facts of the case.

round the neck, hanging down at each side of the breast, and reaching a little below the waist. The portrait of Cranmer, in the British Museum, may be cited as a good example of the costume of a church-dignitary at this period, as well as the not uncommon portraits of the reformers of his time, one of which has been here selected as a fair sample of the rest. It is copied from a rare portrait, by J. Savage, of Hugh Latimer, who was burned 16th October, 1555. And the portrait is at once characteristic of the man and the scholar. He wears upon his head a cap, which would appear to have been a great favourite with the learned in general, for we constantly find it in portraits of clerical characters and students. The flaps fall round the neck,

and are fixed over the eyes in front, although they most commonly appear without the one over the forehead; and spread above it, much like the "city flat-cap" already described. A close cassock of dark stuff envelopes the body, and it is open in front, displaying at the neck the edge of the shirt beneath, which in other portraits is more distinctly shewn,[1] with its embroidered edge and narrow falling collar. A leather girdle, or surcingle, encircles the waist, from which hangs a book bound expressly for a scholar's use, the leather covering being allowed to hang some length beyond the boards which it covered,

[1] That of John Jewel, bishop of Salisbury, who died 1572, may be cited as an example.

when it was gathered in a knot or ball, which, being tucked under the girdle, allowed of convenient carriage, and constant reference at all suitable opportunities. On his breast repose his spectacles, which at this period were of large size, and rested upon the cheeks and nose, without any side-bars to secure them close to the head. He wears also a full black gown open from the shoulders, and having wide white sleeves with black cuffs, much resembling, in every thing but ruffles at the wrist, the gowns still worn by our bishops.

The various articles of a bishop's dress will be best understood from the accompanying cut, copied, with the necessary elucidations, from Palmer's *Origines Liturgicæ*, the costume having been partly taken from the portrait of Bishop Fox. No. 1 is the scarf or stole; 2, the chimere; 3, the rochette; and 4, the cassock or undergarment. The antiquity of the scarf has been already illustrated; the distinction between that and the stole of the Roman church appears to be, that the latter is a flat decorated band, while the former is a plain black folded scarf. Of the chimere Dr. Hody says, that in the time of Edward VI. it was worn of a scarlet colour by our bishops, like the doctors' dress at Oxford, and placed over the rochette, which in the time of Queen Elizabeth was changed for the black satin chimere, worn at present (*History of Convocations*, p. 141). The chimere seems to resemble the garment worn by bishops during the middle ages, and called *mantellum;* which was a sort of cope, with apertures for the arms to pass through. The name of chimere is

probably derived from the Italian *zimarra,* which is described as "vesta talare de' sacerdoti et de' chierici" (*Ortografia Enciclopedica Italiana,* Venezia, 1826). The rochet has no doubt been very anciently used by the bishops in the western church; during the middle ages it was their ordinary garment in public, under the name of an alb, which seems to be also the origin of the surplice. The inferior clergy were accustomed to wear the alb in divine service, as we find by the council of Narbonne, A.D. 589, which forbid them to take it off until the liturgy was ended. Probably in after-ages it was thought advisable to make a distinction between the dresses which the superior clergy wore at the liturgy, and then a difference was made in the sleeves: and from the twelfth century the name of surplice was introduced. During the middle ages the bishops very frequently wore the surplice with a cope, and above the rochette. The word *rochette* is not of great antiquity, and perhaps cannot be traced back further than the thirteenth century. The chief difference between this garment and the surplice formerly was, that its sleeves were narrower than those of the latter; for we do not perceive, in any of the ancient pictures of English bishops, those very wide and full lawn sleeves which are now worn. The cassock or under-garment is black,[1] and was commonly worn beneath the academical gown by clergymen, until the reign of George II., as a distinctive dress in ordinary life; it was then shortened to the knee; it is not *peculiarly* clerical, as it is worn in many instances by the under-graduate students in Spanish universities. This, then, like the cap and gown, may be considered as a collegiate dress, although Du Cange supposes that the square cap of the universities was formerly

[1] Dr. Hody says, that in the reign of Henry VIII. our bishops wore a scarlet garment under the rochette.

that part of the amice which covered the head, and afterwards became separated from it.[1]

The group of figures here engraved are selected from the drawing of the funeral procession of Queen Elizabeth, believed to be by the hand of William Camden, the great antiquary, and engraved in the third volume of the *Vetusta Monumenta*. They represent the gentlemen of the queen's chapel; and are curious, inasmuch as they exhibit a strange mixture of Popish, Protestant, and secular costume. Thus they wear the white gowns and surplices of the Protestant church beneath the richly embroidered cope of the Catholic one, with its border of canopied saints, modified in one instance by a row of Tudor badges, the portcullis, rose, lion, &c.;[2]—the secular portion of the dress contrasting strangely with this, and crowning all with the fashionable ruffs and hats of the day, which had already over-excited the ire of good Master Philip Stubbes.

The costume of the legal functionaries during the early part of the present period may be seen in the cut engraved on next page, copied from the very curious painted table formerly kept in the king's exchequer, and which recorded the standard of weights and measures, as fixed in

[1] For the derivation of the *form* of the square university cap, see *Glossary*.

[2] In 1561, on St. George's Day, "all her Majesty's chapel came through her hall in copes, to the number of thirty, singing, 'O God, the Father, of heaven, &c.'"— Strype's *Ann. Reform.* book i. chap. 23.

the twelfth year of the reign of Henry VII. These gentlemen wear close caps or coifs of very ancient form, similar ones being frequently seen in illuminations of the time of Edward I. One of them wears a tippet edged with fur; the shoulders of the other is enveloped in a hood, which displays its interior lining. Their gowns are capacious, and are open at the sides only, being lined with furs throughout. This curious table was copied and engraved by the Society of Antiquaries, and published in the first volume of their *Vetusta Monumenta*.

The fine recumbent effigy of Richard Harpur, "one of the justices of the commen benche at Westmynster," on his tomb in Swarkestone Church, Derbyshire, affords an excellent example of the legal costume about the time of Mary. He wears the cap as well as coif; he has a narrow ruff, and the loose hood and cope, as well as the under-garment, is clearly defined, and gives value to the upper part of this figure as an authority on legal dress. The long wide sleeves, from whence peep forth the closely-fitting under ones with the neatly-ruffled wrist, preserve the solemnity of the costume, which is further assisted by

the long gown, secured round the waist by a folded linen girdle, and which falls upon the feet in ample width.

In the first volume of the *Vetusta Monumenta* may also be seen another curious picture, representing the court of wards and liveries in full council assembled, and in the act of adjudicating; the lawyers wearing similar coifs to those engraved on the previous page, but otherwise varying in their costume. The picture is supposed to have been executed about 1585; and accurately displays the legal dress as worn about the end of the period of which we are now treating.[1]

Holbein's picture of "Henry VIII. giving the Charter for Bridewell Hospital to the Mayor and Aldermen," may be cited as a good authority for the costume of civic functionaries at this period; and the portrait of Sir Robert Bowes, Master of the Rolls, who stands on the king's left, may afford an intermediate authority for legal costume to those already cited. The same artist's great picture of "Henry VIII. granting a Charter to the Barber-surgeons," still preserved by that body in their hall in Monkwell Street (a painting that richly deserves a pilgrimage from all lovers of Holbein and his art), will also afford material for the costume of the "gentlemen of the faculty" during the reign of the burly king.

The variation in form that the armour of the English knight underwent, during the period of which we now speak, may be best understood by carrying it on from the last-engraved specimen in these notes, that of the Earl of Warwick (p. 225). The effigy given on next page

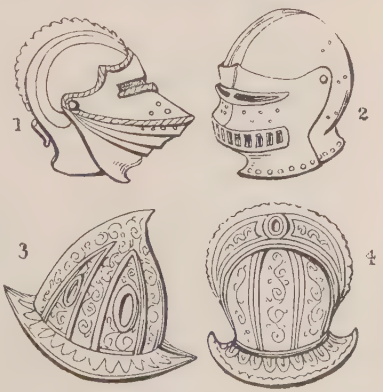
[1] The figure of Sir John Spelman, in the robe and coif of a judge, is engraved in Cotman's *Norfolk Brasses*, from his tomb in Narburgh Church. Sir John died in 1545; his dress is interesting and curious for its great similarity to that worn by the two lawyers of the reign of Henry VII., engraved on the preceding page.

is that of Sir Thomas Peyton, in Isleham Church, Cambridgeshire. He died during the short reign of Richard III., about a year before the accession of Henry VII., but at so brief a period anterior to that of which we are treating, that his effigy may be given as a good example of the armour of the early part of the reign of Henry VII. The plate-armour of this period had assumed its most grotesque form, visible in the enormous fan-like elbow-pieces worn by Sir Thomas. Large steel pauldrons cover each shoulder, varying from those worn by the Earl of Warwick in being so ribbed as if they were formed of overlapping pieces of movable plate. The breastplate is globular and narrow at the waist, which usually appears to have been rather tightly confined. The richly-ornamented girdles are discarded, and the sword generally hangs in front—a peculiarity distinctive of this period, the dagger retaining its place at the side. *Taces*, or *tassets*, hang around the hips, from the lower edge of the breastplate, in the form of encircling rows of steel flaps, generally secured at the sides by buckles and straps, appended to which, by the same security, were the *garde-de-reins*, which covered the back from the waist behind. Over the thighs hung the *tuilles*, or *tuillettes*, which were secured to the lower edge of the *tassets* by buckled straps, and which are very clearly seen on the effigy above engraved. *Cuisses* covered the thighs, and *jambes* the legs; the *genouillères*, or knee-coverings, spreading on the outer side of each

knee in the shape of escallop-shells; the *sollerets*, or steel shoes, being formed of flexible overlapping plates of steel, to which the spurs were riveted, or secured by straps. Sir Thomas wears his hair close cropped round the head above the ears, and has neither moustache, beard, nor whisker, such being the usual fashion of the day.

During the tournament the knight generally wore additional pieces of armour for the defence of the neck and breast. These were the *volante-piece*, which covered the lower part of the helmet; the *mentonnière*, a similar defence for the chin, which was also worn over the helmet, the lower part of which it covered as well as the neck; and the *grande-garde*, a large piece of plate-armour which covered the left shoulder and breast, and was fastened upon the breastplate by screws.

During the reign of Henry VII. the armour became richly decorated and fluted, and the tabard embroidered with the arms of the knight was generally dispensed with, in order that the beauty of its decoration should be seen and appreciated. Plates called *passe-gardes* were affixed to the shoulders, rising from them perpendicularly at the sides of the head, to guard the neck from the thrust of a lance, and turn its point when directed there. The toes of the *sollerets* were generally broad, following, as usual, the fashion of the shoes then usually worn. The helmets took the form of the head, having frequently flexible overlapping plates of steel that protected and covered the neck; these helmets were termed *bur-*



gonets, as they were invented in Burgundy; one of these forms fig. 1 of the selection engraved on the preceding page. It partakes a great deal of the character of the singular one worn during the reign of Richard II. A serrated ridge stands up from its summit; the plume of feathers that arose from the apex of the helmet previously, being exchanged for a long flowing plume that was inserted in the pipe affixed to the back of the helmet, and streamed behind the wearer, frequently reaching to the waist or lower. Fig. 2 is a burgonet of a simpler form, which very clearly shews the contrivances adopted for seeing and breathing.

The brass of "Richard Gyll, squyer, late sergeant of the bakehous wyth Kyng Henry the VII., and also wyth Kyng Henry the VIII.," in the Church of Shottesbrooke, Hampshire, and who died in 1511, the second year of the reign of Henry VIII., is a good specimen of the armour in use at the end of the reign of his father. The passe-gardes on the shoulder-pieces are very visible; the elbow-pieces have lost the exaggerated form of those in the previous cut, p. 280. The breastplate is plainly ridged in the centre, and four narrow *taces* hang around the waist, to which are affixed, by straps, two small pointed *tuilles*, which, unlike those of Sir Thomas Peyton, reach but to the bend of the thigh, a tunic of mail hanging below. The arming of the legs is simply adapted for protection

and utility; the only variation which is occasioned by fashion is the broader toes here displayed.

The military costume of Henry VIII.'s reign may be seen by referring to the plates in the first volume of the *Vetusta Monumenta*, where is engraved the Roll in the College of Arms that depicts the procession and tournament held at Westminster in 1510, the first year of the reign of Henry VIII., in honour of Queen Katharine, upon the birth of their infant son Prince Henry. The paintings at Hampton Court of Henry's embarkation at Dover,—The meeting of him and Francis I. in the field of the cloth-of-gold,—The meeting of Henry and Maximilian,—and The Battle of the Spurs, will abundantly supply authorities for the dress of nearly every grade in the army.

In the Tower of London is preserved the suit of armour presented to Henry VIII. by the Emperor Maximilian, commemorating his marriage with Katharine of Arragon, whose badges, with those of her husband, are engraved upon it, with their initials united by a "true-lovers'-knot." It is the most interesting suit of the period in existence, and is elaborately ornamented and covered with engravings from the Lives of the Saints. A series of plates in the twenty-second volume of the *Archæologia* is devoted to this curious example of martial magnificence. The great novelty exhibited in the armour of the period being the *lamboys*, or steel skirts, which usurped the place of *tassets* and *tuilles*, and covered the body from the waist to the knee in fluted folds, like the skirts of a tunic, sloped away before and behind, to allow the wearer to sit in the saddle.[1]

[1] The series of woodcuts by Hans Burgmair, known as the Triumphs of Maximilian, will furnish other authorities; and the old pictures formerly existing at Cowdray, of the Departure of Henry VIII. from Calais, July 25,

The cut of the foot-soldier here engraved, from Skelton and Meyrick's work on *Ancient Arms and Armour*, exhibits the usual amount of plate-armour worn by them, which consisted of a breast and back plate, from which were appended long *tassets* or *cuisses* of overlapping flexible steel plates which reached to the knee. The wide sleeves, and bonnet slashed and puffed, and ornamented with an enormous plume of feathers, bring to mind the glories of the field of the cloth-of-gold, and the sculpture of the Hotel at Rouen.

Of the two figures engraved on next page, the first (who has his back turned towards the spectator) is one of the guards of Henry VIII., and is copied from the picture of the Field of the Cloth-of-Gold, at Hampton Court. The Rose and Crown[1] is embroidered on his back. The other figure is copied from the picture of his embarkation at Dover, which is also at Hampton, and has been selected for the purpose of shewing the sword and buckler appended to the waist, and which, clashing together in walking, gave the name of "swashbuckler" to the braggadocios of the period. Occasional exercise with these weapons was en-

1544, and the Siege of Boulogne, engraved by the Society of Antiquaries. So that there is abundance of material for the artist.

[1] The effigy of Vans Dun, in St. Margaret's Church, Westminster, who was one of Elizabeth's yeomen, has also that badge: the figure is valuable as a *coloured* example of their costume.

joined to civilians, and sword-and-buckler play formed the usual relaxation of the London apprentices on ordinary occasions.[1] They were formed of wood covered with leather, and strengthened by large nails or studs of metal.

Throughout the reigns of Mary, Edward VI., and Elizabeth, the armour, except during the joust or tournament, seldom reached below the knee, like that of the soldier engraved on the preceding page; the breastplates were of a similar form, but sometimes very long in the waist. The arms were defended by rere-braces and vam-braces, as the defences above and below the elbow were styled; but foot-soldiers frequently appear without them. They wore helmets of the old form, with visors occasionally; but most frequently appeared in morions during the reign of Elizabeth, of the form exhibited in fig. 3 of the group engraved on p. 281. Towards the latter end of her reign, the *combed* morion generally prevailed: it obtained its name from the raised serrated piece at top, something like a cock's comb, with which it was ornamented. A specimen forms fig. 4 of the group just alluded to.

Beards having again become fashionable during the reign of Henry VIII., were considered of importance during that of Elizabeth, when each class of the commu-

[1] The disastrous outbreak known as "evil May-day," began by the interference of a magistrate with two apprentices who were thus "playing at bucklers."

nity trimmed after a fashion indicative of their pursuits: at least such was the general rule. While the churchman wore a long beard and moustaches that flowed on the breast, and was known as the *cathedral beard*, the soldier wore the *spade beard* and the *stiletto beard*, equally indicative of his calling.

These beards were so named from their fancied resemblance to those weapons; and specimens from military portraits of the period form figs. 1 and 2 of the group above. Shakspere, in his *Henry the Fifth*, act iii. scene 6, makes Gower exclaim, "What a beard of the general's cut, and a horrid suit of the camp, will do among foaming bottles and ale-washed wits, is wonderful to be thought on!" An old ballad in *Le Prince d'Amour* says—

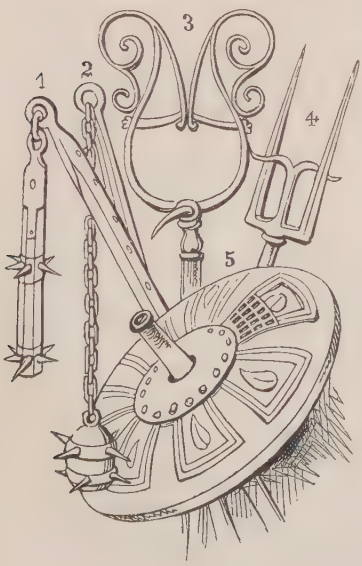
"Now of beards there be
Such a companie,
Of fashions such a throng,
That it is very hard
To treat of the beard,
Though it be ne'er so long.

The soldier's beard
Doth match in this herd
In figure like a spade;
With which he will make
His enemies quake
To think their grave is made.

The stiletto beard—
O, it makes me afeard,
It is so sharp beneath:

For he that doth place
A dagger in his face,
What wears he in his sheath?"

Fig. 3 shews another variety of the stiletto beard, being arranged in a double tuft or point on the chin. Fig. 4 might do well for Falstaff himself, for here we have the "great round beard like a glover's paring knife," by which he was known, and which was a common fashion with military men during the reign of Henry VIII., as we see in the foot-soldier engraved on p. 284. It looked sufficiently formidable, and took least trouble in trimming and dressing. Those who were very particular sometimes dyed the beard; and in Lodowick Barry's comedy of *Ram Alley*, 1611, one of the characters asks, "What coloured beard comes next my window?" receiving for answer, "A black man's, I think." To which comes the response, "I think a red, for that is most in fashion." In Ben Jonson's *Silent Woman*, the barber exclaims, "I have fitted my divine and canonist, dyed their beards and all."



Of the military weapons now in use, the group here engraved exhibits the most curious. Fig. 1 is the military flail, the pole and flail being of wood, strengthened with iron, and having two formidable rows of spikes surrounding it. Fig. 2 is the Morning-star, a ball of wood, encircled by bands of iron, in which

spikes are inserted; it is appended to a pole by an iron chain. It was sometimes *jocularly (!)* termed a "holy-water sprinkler," the way in which it scattered blood when it touched a vulnerable part suggesting a similarity to the sprinkling of holy water in the Catholic Church. Both these weapons were used by footmen in attacks on cavalry, from the time of the Conquest to that of Henry VIII.; they are probably of eastern origin, and did frightful execution when wielded by a powerful arm. The ball was sometimes affixed to the summit of a staff, and thus became a sort of mace for horsemen, very efficacious in destroying armour. Fig. 3 is a singular contrivance for giving a footman an advantage in a conflict with a mounted soldier. The central pieces of flexible steel, in form like the letter V, are springs that give free passage when forcibly pushed against the neck of the rider, enclosing it immediately, when they spring back, and thus allow him to be easily dragged down. They were termed "catch-poles;" and from their general use in apprehending felons or escaped prisoners, the term became applied to the civil officers who carried them; a name that survived their use, and was familiar when its origin was unknown. Fig. 4 is the military fork: the hooks were used to catch at a bridle; the prongs, having a sharp edge, to cut them; and they were also of use as a defensive weapon in an attack of horsemen, who might, by their aid, be prevented from a too near approach. Fig. 5 is a target or shield, with a matchlock gun in the centre, which the soldier could fire behind the shield, taking his aim through the grating immediately above. They are mentioned in the Tower inventories of the reign of Edward VI. as "targetts, steilde, with gunnes," of which thirty-five are reported to have been kept there. These shields were faced with steel.

Fig. 1 of the annexed group is a halbert of the time of Henry VII. They are mentioned as early as the reign of Edward IV. Their use became pretty general during this reign, and they were always carried by yeomen of the guard during the reign of Henry VIII.; not finally getting into disuse among troops until after the accession of George III., and being still seen on state occasions. They were frequently elaborately ornamented on the head with figures and scroll-work, and added essentially to the pomp of a royal or noble "progress." Fig. 2 is a halbert of the reign of Henry VIII.; the cutting edge formed into the shape of a half-moon; the curve sometimes took an outward direction, as may be seen in the cuts of soldiers of that period already given. The staves were sometimes covered with velvet and studded with brass nails, a tuft or tassel of silk being affixed at the junction of the staff and the head. Fig. 3 is a pike, a weapon of common use during the period of which we are now speaking: they were an adaptation to infantry of the ancient spear carried by cavalry for many centuries previous. Fig. 4 is a partisan of the time of Henry VIII.: the side-blades were sharp on both edges, similar to those on the ancient bills or spetums. Figs. 5 and 6 are the sword and dagger of James IV. of Scotland, who was killed at Flodden, and

which are preserved in the Heralds' College; they shew the guards at the handle, which now came into use. During the reign of Elizabeth, these heavy swords became generally disused, giving way to the lighter rapier, its convenience being very apparent when contrasted with that worn by Sir Thomas Peyton (see cut, p. 280). Rapiers were introduced by a noted desperado, one Rowland Yorke; and although welcomed as a dress sword by the young gallants of the day, were rarely adopted by the elders of the community. Shakspere, in the *Merry Wives of Windsor*, act ii. sc. 1, makes Shallow, with an old man's love for the weapons of his youth, answer Page's remark, "I have heard, sir, the Frenchman hath good skill in his rapier," with "Tut, sir, I could have told you more. In these times you stand on distance, your passes, stoccadoes, and I know not what: 'tis the heart, Master Page; 'tis here, 'tis here. I have seen the time, with my long sword I would have made your four tall fellows skip like rats." In Porter's comedy of the *Two Angry Women of Abingdon*, one of the characters, in a strain of complaint, exclaims—"Sword-and-buckler play begins to grow out of use! I am sorry for it; if it be once gone, this poking fight of rapier and dagger will come up; then a good tall sword-and-buckler man will be spitted like a cat or a rabbit." Fig. 7 is one of the pole-axes of the guard of Queen Elizabeth, preserved in the Tower Armory (where specimens of all these implements may be seen): it is an adaptation of the spear and horseman's hammer, for the use of the infantry.

Such were the more important military novelties of the Tudor era. Fire-arms will come in for a full share of attention during the next period, by which time they may be considered as having reached a high degree of perfection.

The Stuarts.

The accession of King James I. interfered in no degree with the costume of the country. That monarch had, in fact, more luxuries to conform to than introduce; yet it had perhaps been well for the country if he had in this matter interfered more, and in graver ones less; as his ruling desire to be considered the "British Solomon," a character posterity has laughed away from him, did infinitely more mischief by the solemn foolery of inundating the land with pedantic jargon, than all the tailors and milliners of France could have done, had they come over in a body, shears in hand, to trim awkward Englishmen into shapes the most preposterous that fashion could invent.

James's cowardice, among his other failings, made it a matter of solicitude with him to guard his person, at all times unwieldy, with quilted and padded clothing, so that it might be ever dagger-proof. It was so far fortunate, for a man of his idle turn, that he needed no innovation of a striking kind to indulge in this costume; for the stuffed and padded dresses that had become fashionable in the reign of Elizabeth continued to be worn in all their full-blown importance; the sumptuary laws, which had always proved singularly inefficient, were all, with one exception, repealed in the beginning of this reign; and this single exception soon sharing the fate of

the rest, laws of this kind have ever been deemed too contemptible and impolitic to be again introduced into the British code.

A Jewell for Gentrie appeared in 1614, in the shape of a goodly volume, devoted to hunting and other fashionable methods of killing time; and it was decorated with a full-length figure of James and attendants hawking, from which this copy of his Majesty was executed. "The great, round, abominable breech," as the satirist terms it, now tapered down to the knee, and was slashed all over, and covered with lace and embroidery. Stays were sometimes worn beneath the long-waisted doublets of the gentlemen, to keep them straight and confine the waist.[1] The king's hat is of the newest and most approved fashion, and not much unlike those worn but a few years ago; it has a feather at its side, and it was not uncommon to decorate the stems of these feathers with jewels, or to insert a group of them in a diamond ornament worn in the centre of the hat; and hatbands, richly decorated with valuable stones, were also frequently seen; or a single pearl was hung from a centre ornament that secured the upturned brim.

[1] Sir Walter Raleigh, who combined an excess of dandyism with a mind immeasurably superior to that of the majority of fashionables, is delineated in a waist that might excite the envy of the most stanch advocate for this baneful fashion.

Dekker, in his *Seven Deadly Sinnes of London*, 1606, says: "An Englishman's suit is like a traitor's body that hath been hanged, drawn, and quartered, and set up in several places: the collar of his doublet and the belly in France; the wing and narrow sleeve in Italy; the short waste hangs over a Dutch botcher's stall in Utrich; his huge sloppes speakes Spanish; Polonia gives him the bootes; the blocke for his head alters faster than the feltmaker can fit him, and therupon we are called in scorne blockheads. And thus we, that mocke every nation for keeping one fashion, yet steale patches from every one of them to piece out our pride, are now laughing-stocks to them, because their cut so scurvily becomes us." And in Greene's *Farewell to Folly*, 1591, he says: "I have seen an English gentlemen so defused in his suits,—his doublet being for the weare of Castile, his hose for Venise, his hat for France, his cloak for Germanie,—that he seemed no way to be an Englishman but by the face."

The fashionable novelties of dress are again given by Dekker in his *Gull's Horn-book*, 1609, in a passage where the simplicity of old times is contrasted with the new: "There was then neither the Spanish slop, nor the skipper's galligaskins; the Danish sleeving, sagging down like a Welsh wallet, the Italian's close strosser, nor the French standing collar; your treble-quadruple-dedalion ruffs, nor your stiff-necked rabatos, that have more arches for pride to row under than can stand under five London bridges, durst not then set themselves out in print; for the patent for starch could by no means be signed. Fashions then was counted a disease, and horses died of it."

Henry Fitzgeffery, in his satirical *Notes from Black Fryers*, 1617, describing the visitors to that favourite place of amusement, asks—

" Know'st thou yon world of fashions now comes in,
In turkie colours carved to the skin;
Mounted Polonianly till he reeles,[1]
That scorns so much plain dealing at his heeles.
His boote speakes Spanish to his Scottish spurs;
His sute cut Frenchly, rounde bestucke with burres;
Pure Holland is his shirt, which, proudly faire,
Seems to outface his doublet every where;
His haire like to your Moores or Irish lockes;
His chiefest dyet Indian mixed dockes.[2]
What country May-game might wee this suppose?
Sure one would think a Roman, by his nose.
No! in his habit better understand,
Hee is of England, by his yellow band."

And he elsewhere describes a " spruse coxcombe,"

" That never walkes without his looking glasse
In a tobacco box or diall set,
That he may privately conferre with it,
How his band iumpeth with his peccadilly,
Whether his band-strings ballance equally,
Which way his feather wags.
* * * He'll have an attractive lace,
And whale-bone bodies, for the better grace.

The full-length portraits of the Earl and Countess of Somerset, for ever rendered infamous by their connexion with the murder of Sir Thomas Overbury, and which are here engraved from the rare contemporary print, will well display the points that marked the costume of the nobility about the middle of James's reign. The

[1] *i. e.* on high-heeled shoes.

[2] tobacco.

Earl's hat and ruff are unpretending and plain; but his doublet exhibits the effect of tight-lacing, while his trunk-hose, richly embroidered, strut out conspicuously beneath. His garters, which at this period took the form of a sash tied in a bow at the side of the leg, have rich point-lace ends; and his equally gorgeous shoe-roses call to mind the lament in *Friar Bacon's Prophesie*, 1604:

> "When roses in the gardens grew,
> And not in ribons on a shoe:
> Now ribon-roses take such place,
> That garden-roses want their grace."

Jewels were sometimes worn in the ears of the gentlemen, who frequently cherished a long lock of hair, which was allowed to hang upon the bosom, and was termed a "love-lock."

The countess wears a rich lace cap, of the fashion which Mary Queen of Scots most frequently patronised; it is ornamented by a rich jewel, placed in the centre of the forehead; a double row of necklaces with pendants; and a ruff of point lace, which, unlike the ruffs of the preceding reign, stands up without underprops, being stiffened with starch, which was used of various colours, according to the taste of the fair wearers. Yellow was the fashionable tint, and Mrs. Anne Turner, who was executed for poisoning Overbury, and who was a starcher of ruffs, and an intimate friend of the countess, always patronised the fashion as long as she was able, and appeared at the gallows in a ruff of the approved colour; but her eagerness in displaying this taste acted contrary to her last wishes, and the fashion incurred an odium therefrom sufficient to banish yellow starch from the toilet of the fair.

The hanging sleeves that decorate the arms of the countess are sufficiently inconvenient and cumbrous with

embroidery; but what are they to the wheel farthingale within which she is imprisoned? If we look at the engraving which appears on p. 256, we shall there find that the variation in this article of female attire, since the death of Elizabeth, has only added an extra degree of rigidity and discomfort to the ugliest of all fashions, and which, being originally invented to conceal the illicit amours of a princess of Spain, and having nothing either in character or appearance to recommend it, was adopted with the singular perversion of taste that sometimes welcomes monstrous novelties by every lady rich enough to afford one. The principal variation from the fig. alluded to, consists in the row of pleats that surround the waist, and the embroidered band down the centre, which continues round the bottom of the dress.

In S. Rowland's *Looke to it, for I'll stabbe ye*, 1604, a satirical poem, which threatens "the stab" to all evil-doers, is the following character of "the proud gentlewoman:"

"You gentle puppets of the proudest size,
That are like horses, troubled with the fashions,
Not caring how you do yourselves disguise
In sinful, shameles, hel's abominations;
You whom the devil (pride's father) doth perswade
To paint your face, and mende the worke God made;

You with the hood, the falling band, and ruffe,
The moncky-waste, the breeching like a beare;
The perriwig, the maske, the fanne, the muffe,
The bodkin and the bussard in your haire:
You velvet-cambricke-silken-feather'd toy,
That with your pride do all the world annoy,
I'le stabbe yee."

The dress of the old woman in the *Cobler of Canterbury*, 1608, is thus detailed:—

"Her apparell was after the elder beere,
Her cassock aged some fifty yeere;

Gray it was, and long beforne,
The wool from the threads was worne:
A thrumbe hat had she of red,
Like a bushell on her head.
Her kercher hung from under her cap,
With a taile like a flip-flap.
Her sleeves blew, her traine behind
With silver hookes was tucked I find;
Her shoes broad, and forked before."

Randle Holme, the Chester herald, in his very curious *Academy of Arms*, 1682, has given the small figure of a yeoman of this period, here engraved of the same size, which bears a remarkable resemblance to the cut of Banks, on p. 269, and which he thus describes: "He beareth *or*, a yeoman or countryman, or a freeholder of the country, a staff in his right hand *proper*. This habit (as to their inner garments) yeomen usually did wear in King James his time, viz. narrow-brimmed hats with flat crowns, doublets with large wings and short skirts, and girdles about their waists, trunk breeches, with hosen drawn up to the thighs, and gartered under the knees."

In the curious old comedy called *Lingua, or the Combat of the Tongue and the Five Senses for Superiority* (first edition, 1607), a whimsical account is given by one of the characters of the articles comprising a fashionable lady's dress, and the length of time necessarily occupied in arranging all in order. He says, "Five hours ago I set a dozen maids to attire a boy like a nice gentlewoman; but there is such doing with their looking-glasses, pinning, unpinning, setting, unsetting, formings, and conformings, painting blew vains and cheeks; such stir with sticks and combs, cascanets, dressings, purles, falles, squares, buskes, bodies, scarfs, necklaces, carcanets, rebatoes, borders, tires,

fans, palisadoes, puffs, ruffs, cuffs, muffs, pusles, fusles, partlets, frislets, bandlets, fillets, croslets, pendulets, amulets, annulets, bracelets, and so many lets,[1] that yet she is scarce drest to the girdle; and now there's such calling for fardingales, kirtlets, busk-points, shoe-ties, &c., that seven pedlers' shops — nay, all Sturbridge fair — will scarce furnish her: a ship is sooner rigged by far than a gentlewoman made ready."

In Fitzgeffery's Satyres, 1617, are some severe remarks on the improvements in personal appearance attempted by "mincing madams," and the effect upon lovers, who

> "Pine at your pencill and conspiring glass,
> Your curles, purles, perriwigs, your whalebone wheeles,
> That shelter all defects from head to heeles."

And he afterwards complains of those men who desire

> "To strut in purple or rich scarlet dye,
> With silver barres begarded thriftily;
> To set in print the haire; character the face;
> Or dye in graine the ruffe for visage grace;
> To clog the eare with plummets; clog the wrists
> With buske-points, ribbons, or rebato twists.

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[1] *Hindrances:* the legal phraseology is still "without *let* or hindrance." The idea of the above speech seems to be borrowed from Heywood's interlude of *The Four P's*, in which the pedlar exclaims:

> "Forsothe, women have many lets,
> And they be masked in many nets;
> As frontlets, fillets, partlets, and bracelets;
> And then their bonnets and their poynettes.
> By these lets and nets, *the let* is such
> That spede is small when hast is much."

Most of these articles are enumerated in Lyly's *Midas*, 1592: "Hoods, frontlets, wires, cauls, curling-irons, perriwigs, bodkins, fillets, hair, laces, ribbons, rolls, knot-strings, glasses, &c."

From barbers tyranny to save a locke,
His mistris wanton fingers to provoke.
* * * * *
As if a frounced pounced pate could not
As much braine cover as a Stoike cut.
* * * * *
Tell me precisely what availes it weare
A bongrace bonnet, eye-brow shorter haire;
A circumcized ruff."

The cut here given will display the female costume at the close of the reign of James I. It is copied from one of the figures at the side of the tomb of John Harpur, in Swarkestone Church, Derbyshire. He died in 1622; and this figure exhibits his young daughter. Her farthingale appears to have again gone back to the more convenient form of that article of attire as displayed during the reign of Elizabeth, but is still less inconvenient than that; as it became older, it gradually approached the form of a loose gown, the ordinary female dress of the succeeding reign. She wears a tight boddice with a long waist, a small ruff, and wide sleeves, to which are affixed pendent ones. Her hair is combed back in a roll over the forehead, and she wears a small hood or coif, with a frontlet. These frontlets were sometimes allowed to hang down the back, but were as frequently turned over the head, as this lady wears hers, or brought forward to shade the face, according to the taste of the wearer. They came into fashion during the reign of Henry VIII., and went out in that of James I.; so that this figure may be considered as exhibiting

the latest form of that and the farthingale. These frontlets were sometimes embroidered and ornamented with precious stones, and were consequently of considerable value. In Ellis's Letters we meet with an item in the time of Henry VIII.: "Payed for a frontlet in a wager to my lady Margaret, 4*l.*"

The works of popular authors of this reign, as our quotations already shew, abound with allusions to the prevailing fopperies, of which it will be manifestly impossible to narrate a tithe here. John Taylor, the water-poet, alludes to the reckless extravagance of those who

> "Wear a farm in shoe-strings edged with gold,
> And spangled garters worth a copyhold;
> A hose and doublet which a lordship cost;
> A gaudy cloak, three manors' price almost;
> A beaver band and feather for the head,
> Priced at the church's tythe, the poor man's bread."

And Samuel Rowlands, in one of his rare and curious tracts, *A Pair of Spy-Knaves*, recently brought to light by the Percy Society, speaking of the "Roaring Boys" of his time, says that

> "What our neat fantastics newest hatch,
> That at the second hand he's sure to catch.
> If it be feather time, he wears a feather,
> A golden hatband or a silver either;
> Waisted like to some dwarfe or coated ape,
> As if of monster's misbegotten shape
> He were engendered, and, rejecting nature,
> Were new cut out and stitcht the taylor's creature;
> An elbow cloake, because wide hose and garters
> May be apparent in the lower quarters.
> His cabbage ruffe, of the outragious size,
> Starched in colour to beholders' eyes."

The affectation of expensive costume is well ridiculed by the same author in the following short story:

" A giddy gallant that beyond the seas
Sought fashions out, his idle pate to please,
In travelling did meet upon the way
A fellow that was suited richly gay;
No lesse than crimson velvet did him grace,
All garded and re-garded with gold lace.
His nat was feather'd like a ladie's fan,
Which made the gallant think him some great man,
And vayl'd unto him with a meek salute,
In reverence of his gilded velvet sute.
' Sir' (quoth the man), ' your worship doth not know
What you have done, to wrong your credit so;
This is the *bewle* in Dutch, in English plain
The rascal hangman, whom all men disdain;
I saw him t'other day, on Castle-green,
Hang four as proper men as e'er were seen.' "

These exaggerations in costume became considerably tamed down by the Puritanism of feeling, and the soberness of manners, consequent to the troubles that visited England in the reign of Charles I. To expatiate on the elegance and simplicity of a costume immortalised by the pencil of Vandyke, would here be a labour of supererogation; his works, too, are so numerous and accessible, at least under the form of engravings, that it will be unnecessary to do more than mention them, and narrate from other and less available sources the more remarkable varieties of costume that occur during this unfortunate period of our history. These figures may be taken as average types of the ordinary dresses of persons in the middle classes of

society. The young man wears flowing hair; a plain "falling band," as the collar was termed when of this fashion; a doublet of a form like that still worn by Thames watermen, gathered at the waist, with wide sleeves, and plain white linen cuffs. His trunk-hose are wide, and are in the Dutch fashion; they are ornamented at the knee with rows of puffed ribbons, the garters being tied at the sides in a large bow. His shoe-roses and hat are both extravagantly large; independently of that, the dress is simple and elegant, and the most picturesque worn by gentlemen for a very long time previous. The print from which it is copied is dated 1645. The indefatigable Hollar has supplied the figure of the lady, and it occurs among the female costume in his *Ornatus Muliebris Anglicanus*, bearing date 1645; a most useful series to the artist, as he has delineated, with the very acme of fidelity and carefulness, the costume of every grade in society. This figure is The Gentlewoman of the series; her hair is combed back over her forehead and gathered in close rolls behind, while at the sides it is allowed to flow freely. A long boddice, laced in front, incases the upper part of the figure; a white satin petticoat flows to the ground, which is fully displayed, as the dark open gown is gathered up at the waist. Her sleeves are wide and short, with a deep white lawn cuff turned back to the elbow; and she wears long white leather gloves.

The cut engraved on next page will be useful to shew the difference which ten years made in the female dress of the reign of Charles; and are each respectively illustrative of the costume toward the beginning and end of that period. The first figure is that of Anne Stotevill, 1631, and is copied from her effigy on her tomb in Westminster Abbey. She wears a large pleated ruff of the old fashion; a gown open down the entire front, which is ornamented with a row of buttons and clasps; the sleeve

worn by this lady was, according to Randle Holme, called *the virago sleeve*, and it is tied in at the elbow; she has a close French hood, from which descends a long coverchief, which falls like a mantle behind her back, and is pinned up on each shoulder. The second figure is copied from the recumbent effigy of Dorothy Strutt, 1641, in Whalley Church, Essex. The long coverchief is here worn by this lady; but the hair, unconfined by the close hood, flows more freely on the shoulders. The ruff is discarded; and a kerchief covers the entire bust, fitting closely round the neck, and opening at the breast, shewing a little of the gown and under-garment; the waist is tightly pulled in, but the gown sets out very fully all round, like a Dutch-woman's petticoat, and an apron is worn with a plain border; the sleeves of the gown are slightly wide at top, but are tight at the wrist, where they finish in the cuff of lace. This lady was the wife of a knight, and is an instance of the plainness of costume now prevalent, and which the many engravings by Hollar and other artists of the period also shew.

A fashion was, however, introduced in this reign that

met with just reprehension at the hands of the satirists: it was that of patching the face. Bulwer, in his *Artificial Changeling*, 1650, first alludes to it. "Our ladies," he says, "have lately entertained a vaine custom of spotting their faces out of an affectation of a mole, to set off their beauty, such as Venus had; and it is well if one black patch will serve to make their faces remarkable, for some fill their visages full of them, varied into all manner of shapes:" some of which he depicts on a lady's face, which is here copied from his woodcut, and it is a very curious specimen of fashionable absurdity; a coach with a coachman, and two horses with postilions, appears on her forehead; both sides of her face have crescents upon them; a star is on one side of her mouth, and a plain circular patch on her chin. These must not be considered as pictorial exaggerations, for they are noticed by other writers: thus, in *Wit Restored*, a poem printed 1658, we are told of a lady, that—

"Her patches are of every cut,
For pimples and for scars;
Here's all the wandering planets' signs,
And some of the fixed stars
Already gummed, to make them stick,
They need no other sky."

And the author of *God's Voice against Pride in Apparel*, 1683, declares that the black patches remind him of plague-spots, "and methinks the mourning coach and horses, all in black, and plying in their foreheads, stands ready harnessed to whirl them to Acheron."

The fashion continued in vogue for a long time; for in

the *Ladies' Dictionary*, 1694, we are told, "they had no doubt got a room in the chronicles among the prodigies and monstrous beasts, had they been born with moons, stars, crosses, and lozenges upon their cheeks, especially had they brought into the world with them a coach and horses!"

This very curious representation of a first-rate exquisite is copied from a very rare broadside, printed in 1646, and styled *The Picture of an English Anticke, with a List of his ridiculous Habits and apish Gestures.* The engraving is a well-executed copperplate, and the description beneath is a brief recapitulation of his costume; from which we learn that he wears a tall hat, with a bunch of riband on one side, and a feather on the other, his face spotted with patches, two love-locks, one on each side of his head, which hang upon his bosom, and are tied at the ends with silk riband in bows.[1] His beard on the upper lip encompassing his mouth; his band or collar edged with lace, and tied with band-strings, secured by a ring; a tight vest, partly open

[1] These love-locks continued long in fashion, and sometimes reached to the waist. They were bitterly denounced by the Puritans. Prynne wrote a book against them, which he entitled the *Unloveliness of Love-locks;* and Hall, in 1654, printed another *On the Loathsomeness of Long Hair.*

and short in the skirts, between which and his breeches his shirt protruded. His cloak was carried over his arm. His breeches were ornamented by "many dozen of points at the knees, and above them, on either side, were two great bunches of riband of several colors." His legs were incased in "boot-hose tops, tied about the middle of the calf, as long as a pair of shirt-sleeves, double at the ends like a ruff-band; the tops of his boots very large, fringed with lace, and turned down as low as his spurres, which gingled like the bells of a morrice-dancer as he walked;" the "feet of his boots were two inches too long." In his right hand he carried a stick, which he "played with" as he "straddled" along the streets "singing."

The large boots came in for a full share of ridicule. Dekker, in his *Gull's Horn-book*, alludes to them "that cozen the world with a gilt spur and a ruffled boot;" and he adds, "let it be thy prudence to have the tops of them wide as the mouth of a wallet, and those with fringed boot hose over them, to hang down to thy ancles; doves are accounted innocent and loving creatures: thou, in observing this fashion, shalt seem to be a rough-footed dove, and be held as innocent." The term 'innocent' was at this time applied to idiots. The "straddling" was necessary: in Ben Jonson's *Every Man out of his Humour*, one of the characters tells us, "One of the rowels of my silver spurs catched hold of the ruffle of my boot, which, being Spanish leather, and subject to tear, overthrows me!"

The Roundheads were a very different kind of people; they obtained that name from the more worthless Cavaliers, from the cropping of their hair, which they did so closely, that their heads looked sufficiently spherical, except where the rotundity was marred by their

ears, which stood out in bold relief from the nakedness around them.[1] The figures here given of Puritans are obtained from contemporary sources: that of the male from a print, dated 1649; that of the female from one of 1646. Both figures speak clearly for themselves; and their utter simplicity renders a detailed description unnecessary. This display of plainness, however, was any thing but a type of innate modesty, as those persons were no whit less vain of their want of adornment than the gallants were of their finery, as it served to point out the wearer for a distinction among his fellows. Thus every thing worn by the Puritans became meanly and ridiculously plain; and the short-cut hair, thin features, and little plain Geneva bands, were marks by which they were known. In *The Rump* songs is a very curious poem, entitled *The way to woo a zealous Lady*, written and published in ridicule of this class of the community, which is valuable for the detail it gives of the costume of Cavaliers and Puritans. A fashionably-attired

[1] A song, printed in 1641, entitled The Character of a Roundhead, thus commences—

"What creature's this, with his short hairs,
His little band, and huge long ears,
That this new faith hath founded?
The Puritans were never such,
The saints themselves had ne'er so much;—
Oh, such a knave's a Roundhead!"

gentleman describes his visit to woo a Puritan lady, and he says—

" She told me that I was too much profane,
And not devout, neither in speech nor gesture;
And I could not one word answer again,
Nor had not so much grace to call her sister;
For ever something did offend her there,
Either my broad beard, hat, or my long hair.

My band was broad, my 'parel was not plain,
My points and girdle made the greatest show;
My sword was odious, and my belt was vain,
My Spanish shoes were cut too broad at toe;
My stockings light, my garters ty'd too long,
My gloves perfum'd, and had a scent too strong.

I left my pure mistress for a space,
And to a snip-snap barber straight went I;
I cut my hair, and did my corps uncase
Of 'parel's pride that did offend the eye;
My high-crown'd hat, my little beard also,
My pecked band, my shoes were sharp at toe.

Gone was my sword, my belt was laid aside,
And I transformed both in looks and speech;
My 'parel plain, my cloak was void of pride,
My little skirts, my metamorphos'd breech,
My stockings black, my garters were ty'd shorter,
My gloves no scent; thus marcht I to her porter."

The sequel of the tale is soon told: he is admitted, and most favourably received by the lady.

From a passage in Jasper Mayne's *City Match*, 1639, it appears to have been customary with the Puritans to work religious sentences upon articles of apparel:

" Nay, sir, she is a Puritan at her needle too:
She works religious petticoats; for flowers
She'll make church histories; besides,
My smock-sleeves have such holy embroideries,
And are so learned, that I fear in time

All my apparel will be quoted by
Some pure instructor."[1]

It will be gathered from these remarks, that the dresses of the various classes of the community presented a considerable mixture, for each followed the bent of his own inclination during this distracted period of our history. When Cromwell obtained the ascendancy, the fashion of plain attire was paramount: an attention to dress never troubled a mind intent on higher imaginings. Sir Philip Warwick's description of him, as he observed him in the House of Parliament before he had become an important man, is valuable for the truthfulness and minutiæ of its details. He says: "The first time that ever I took notice of him was in the beginning of the Parliament held in November 1640, when I vainly thought myself a courtly young gentleman; for we courtiers valued ourselves much upon our good clothes. I came one morning into the house well clad, and perceived a gentleman speaking, whom I knew not, very ordinarily apparelled, for it was a plain cloth suit, which seemed to have been made by an ill country tailor; his linen was plain, and not very clean; and I remember a speck or two of blood upon his little band, which was not much larger than his collar; his hat was without a hatband; his stature was of a good size; his sword stuck close to his side." The appearance of such men, and their rapid accession to power, must not a little have astonished the "courtly young gentlemen" who "valued themselves much upon their good clothes," the only thing worth notice about them, and which they were probably right in valuing, destitute as they generally were of other qualities.

[1] In Beaumont and Fletcher's *Custom of the Country*, Rutilio says—

"Having a mistress, sure you should not be
Without a neat *historical shirt.*"

The gloomy puritanism that overshadowed the land for a time, and pent up the natural cheerfulness of the heart—which could rail at a May-pole as a "stinking idol," and frown down all innocent festivities as sinful—was occasionally rebelled against by some few daring spirits, who *would* wear their hair above an inch in length, and collars broad enough to cover their shoulders, well trimmed with lace. Strutt notices, that, in 1652, John Owen, Dean of Christ Church, and Vice-chancellor of Oxford, dressed in "powdered hair, snake-bone band-strings, a lawn band, a large set of ribands pointed at the knees, Spanish leather boots with large lawn tops, and his hat most curiously cocked," or turned up at the side. There were many others who still kept up the Cavalier fashions and festivities, and were ever ready to exclaim with Shakspere's Sir Toby Belch, "What, dost thou think, because thou art virtuous, there shall be no more cakes and ale?"[1]

The fashions of the later years of the Protectorate may be illustrated by a reference to the cut engraved on the next page, and which is copied from the monumental effigies of Hyacinth and Elizabeth Sacheverel, 1657, in Morley Church, Derbyshire. The grave dress of the elderly gentleman was that affected by the merchant and gentleman of the time; the long open gown with hanging sleeves, buttoned from the shoulder; the plain falling band, close skull-cap, tight vest, and full breeches, sparingly ornamented round the knee, bespeak the quaker-like quietude of the well-to-do, who in this age made no outward display of wealth, leaving that for their sons,

[1] In the *Mercurius Politicus*, No. 603 (Feb. 1660), one Paul Jolliffe is advertised as an escaped murderer; and his dress is described as a "grey suit and jippocoat; his suit trimmed with black ribands and silver twist." He was by "profession a joiner."

who balanced all in the next reign, by a lavish show of lace, ribands, and "foreign frippery." The lady is plain as a heavy-cut dress can make her; rigid and ponderous-looking in the fashionable close hood and band, and ample gown, having nothing like fashionable frivolity about her; one can hardly imagine a laugh to come forth from beneath her close cap, or the possibility of the gravest dance in such an unwieldy mass of clothes. The fashion of the day must have had a re-action on the mind, and have constantly toned down all thoughts to a dull level gloom.

No small impetus was given to the restoration of Charles II. by the desire of the people to rid themselves of this gloom that overshadowed "merrie England;" and when the master-mind of his party had ceased to exist, and bequeathed his temporal power to his amiable son, the excellent Richard Cromwell, the perfect imbecility of the rest was glaringly apparent, and Charles was allowed to enter the kingdom amidst the most unrestrained joy, while Richard Cromwell gladly retired into the privacy of country life.[1] The English were never remarkable for

[1] He appears to have been totally forgotten, and to have preserved a rigid seclusion. He lived to see the Stuarts expelled the kingdom; and made his last public appearance, when an old man of eighty, during the reign of Anne,

great gaiety. The old foreign traveller's description, "they amused themselves sadly (that is seriously or discreetly) after their country's fashion," is as happy a phrase as could well be conceived. But their long pent-up spirits now found full vent, and a degree of reckless gaiety and debauchery found its way into the kingdom, with a sovereign whose patronage of every thing bad and vicious has obtained for him the title of the "Merry Monarch;" and thus established the fact, that to encourage a nation's vice is to obtain a privilege of exemption from its censure. The gross profligacy of the times, as narrated by contemporary writers, is scarcely to be conceived as existing in a land professedly Christian, and under a king for whom the title of "Most sacred Majesty" was coined.[1] The courtiers and monarch flooded the land with new fashions, the extravagant character of which may be seen from a glance at Ogilby's book, detailing the ceremonies of his coronation, in which engravings are given of the entire procession, and from whence the cut engraved on the next page, of a nobleman and his footman, has been obtained. The fashions were those of France, where Charles had so long resided, and in which the vain courtiers of their vain master, Louis le Grand, delighted to display themselves.

as a witness in the law-courts of Westminster Hall. He was taken over the Houses of Parliament; and while in the House of Lords, he was asked how long it was since he was last there. "I have never entered here," said the old man, pointing to the throne, "since I sat in that seat."

[1] As Charles increased in wickedness, the writers of the day appear to have increased in flattery. As late as 1682, when the country was on the brink of ruin, and the king steeped to the lips in infamy (the accounts of his private life, and the scenes at court, as given by Pepys and Evelyn, being almost astounding), a song in his praise was sung at the Mayor's dinner in Guildhall, declaring him to be a king

> "In whom all the graces are jointly combined,
> Whom God as a pattern has sent to mankind."

Enormous periwigs were now first introduced, of a size that flings into the shade any modern judge's wig, however monstrous; and it became the mark of a man of *ton* to be seen combing them in the Mall, or at the theatre. The hat was worn with a broad brim, upon which reposed a heap of feathers; a falling band of richest lace enveloped the neck; the short cloak (usually slung loosely across the shoulders, or carried on the arm) was edged deep with gold lace, as also was the doublet, which was long and straight, swelling outward from the waist. Wide "petticoat-breeches" puffed forth beneath, ornamented with rows of ribands above the knees, and deep lace ruffles beneath them. The servant of the gentleman in the cut is equally richly dressed; for they imbibed the universal feeling, and shared in the general recklessness. Charles himself had sometimes scarcely a decent cloak to wear, as his servants stole them to sell, and thus obtain their wages.[1]

The dresses worn in the early part of the reign by the quieter country gentlefolks may be seen in the cut on the next page; it is copied from the tomb of Jonathas Sacheverell, and Elizabeth his wife, dated 1662, in Morley Church, near Derby. The gentleman wears a plain cap

[1] Waller the poet, in a letter to St. Evremond, tells him how the king had unexpectedly dropped in on the previous night to a party at Rochester's where he was present, exclaiming, "How the devil have I got here! the knaves have sold every cloak in the wardrobe!" To which the earl replied, "Those knaves are fools; that is a part of dress which, for their own sakes, your Majesty ought never be without."

with a white border, a large collar, cloak, and doublet of equally modest pretensions; and his lady might vie with a Quakeress in plainness, the long black veil she wears being almost monastic, and partially concealing the small black hood beneath, which was tied under the chin, and was one of the principal peculiarities in female costume during the time of Cromwell. They were, no doubt, good, sincere, unpretending kind of people, who

"Shook their head at folks in London,"

and kept the even tenour of their way with a firm resistance of new fashions and "French kickshaws."

The ladies of the court are so well known by the paintings of Lely, that their elegant and graceful costume need only be alluded to here. Mr. Planché has happily described it in a few words: "a studied negligence, an elegant déshabille, is the prevailing character of the costume in which they are nearly all represented; their glossy ringlets escaping from a simple bandeau of pearls, or adorned by a single rose, fall in graceful profusion upon snowy necks, unveiled by even the transparent lawn of the band or the partlet; and the fair round arm, bare to the elbow, reclines upon the voluptuous satin petticoat, while the gown of the same rich material piles up its voluminous train to the back-ground." It is but just, however, to notice that it is chiefly in the paintings of this artist that this ease and elegance in female costume is visible; and it was to his taste, as it was to that of a later artist, Sir

Joshua Reynolds, that we are indebted for the freedom which characterised their treatment of the rigid and sometimes ungraceful costumes before them. A specimen of female dress about the middle of this reign is here given from a more matter-of-fact source, but probably a more rigidly correct one. It forms one of the figures upon the needle-worked frame of a looking-glass, traditionally said to have belonged to the best of Charles's beauties—Nell Gwynne, and which relic is now preserved by T. Bayliss, Esq., F.S.A., among his other interesting curiosities, at the Pryor's Bank, Fulham. The taste for these frames and baskets was great at this time, and fair ladies frequently amused themselves in their construction, and probably the good-hearted Nelly herself may have fabricated this figure. In the original the lady's petticoat is blue; her gown is red, the sleeves are turned up with white and secured by a bow; she wears a plain collar, and her hair is decorated with pink bows, and falls in rich clusters on her neck. There is a spice of the Puritan rigidity in this costume which belongs to the earlier half of Charles's reign.

The ladies' hair was curled and arranged with the greatest art, and they frequently set it off with "heart-breakers," or artificial curls, and sometimes it was arranged at the sides of the head on wires. Randle Holme, in his curious volume on heraldry, gives the accompanying figure of a lady, with "a pair of locks and curls," which he tells us were "in great fashion about the year 1670." He says "they

are *false locks*, set on wyres, to make them stand at a distance from the head; as the *fardingales* made their clothes stand out in Queen Elizabeth's reign." Sometimes a string of pearls, or an ornament of riband, was worn on the head; and in the latter part of this reign hoods of various kinds were in fashion. About the same time patching and painting the face became more common; and the bosom was so exposed that a book was published, entitled *A Just and Seasonable Reprehension of Naked Breasts and Shoulders*, with a preface by Richard Baxter.[1]

Pepys, in his *Diary*, has given many curious particulars relating to dress.[2] He notes down his wearing apparel with all the gusto of vanity. His "white suit, with silver lace to the coat;" his "camlet cloak, with gold buttons;" his "jackanapes coat, with silver buttons;" are mentioned along with items of the gravest kind. In March 1662 he writes: "By and by comes *la belle* Pierce to see my wife, and to bring her a pair of perukes of hair,

[1] The length to which these worthy divines carried their exhortations and similes may be guessed at by the following passage in a curious little book called *England's Vanity; or the Voice of God against the monstrous sin of Pride in Dress and Apparel*, 1683. The writer asks—"Ladies, shall I send you to the Royal Exchange, where a greater than an angel has kept open shop for these sixteen hundred years and more, and has incomparably the best choice of every thing you can ask for? And because he sells the best pennyworths, himself descends to call, *What do you lack? what do you buy?* and advises you to buy of him. Lord, hast thou any *mantoes* for ladies, made after thine own fashion, which shall cover all their naked shoulders and breasts and necks, and adorn them all over? Where are they? Revelations iii. 18 brings them forth. There they are, ladies; and cheap too, at your own price, and will wear for ever; and with this good property, that they thoroughly prevent the shame of your nakedness from appearing; and if you stoutly pass away, and take them not with you, if there be a God in heaven, you'll pass naked into hell to all eternity!"

[2] Pepys was Secretary to the Admiralty, and so moved in first-rate society, and was frequently at court.

as the fashion is for ladies to wear, which are pretty, and of my wife's own hair." Next month he says: "Went with my wife to the New Exchange to buy her some things; where we saw some new-fashion petticoats of sarsnet, with a black, broad lace, printed round the bottom, and before, very handsome." In the same month he says: "I saw the king in the park, now out of mourning, in a suit laced with gold and silver, which it is said was out of fashion." In 1663 he sees the king riding there, with the queen, in "a white laced waistcoat and a crimson short petticoat, and her hair dressed *à la négligence*, mighty pretty."

Under October 30th, of the same year, he writes: "43*l.* worse than I was last month; but it hath chiefly arisen from my laying out in clothes for myself and wife: viz. for her about 12*l.*, and for myself about 55*l.*, or thereabouts, having made myself a velvet cloak, two new cloth skirts, black, plain, both; a new shag gown, trimmed with gold buttons and twist; with a new hat, and silk tops for my legs; two periwigs, one whereof cost me 3*l.*, and the other 40*s.* I have worn neither yet, but I will begin next month, God willing." Under Nov. 30 he writes: "Put on my best black suit, trimmed with scarlet ribands, very neat, with my cloak lined with velvet, and a new beaver, which altogether is very noble."

Under May 14, 1664, he writes: "To church, it being Whit-Sunday; my wife very fine in a new yellow bird's-eye hood, as the fashion is now." On June 1: "After dinner I put on my new camelott suit, the best that ever I wore in my life, the suit costing me above 24*l.*" June 11, he notes: "Walking in the gallery at Whitehall, I find the ladies of honour dressed in their riding garbs, with coats and doublets with deep skirts, just for all the world like mine, and their doublets buttoned up the

breast, with periwigs and with hats; so that, only for a long petticoat dragging under their men's coats, nobody would take them for women in any point whatever; which was an odd sight, and a sight that did not please me."

The dangers of periwig-wearers in 1665, when the great plague was raging, are narrated in another entry on the 3d of September in that year: "Put on my coloured cloth suit, and my new periwig, bought a good while since, but durst not wear it, because the plague was in Westminster when I bought it; and it is a wonder what will be the fashion after the plague is done, as to periwigs, for nobody will dare to buy any hair, for fear that it had been cut off the heads of people dead with the plague." These periwigs were excessively disliked by the clergy, who inveighed against them in their sermons: in the curious little book quoted in the note on p. 316, the author, speaking of the fops, and "the charges they are at for their poles," says: "Our ancestors were wiser than we, who kept this tax in their pockets, which helpt to maintain their tables; and would hardly have eaten a crum, had they found but an hair in their dish; while we are curling and powdering up ten thousand, that fly into our mouths all dinner, and cannot make a meal in peace for them." But, as Granger tells us: "It was observed that a periwig procured many persons a respect, and even veneration, which they were strangers to before, and to which they had not the least claim from their personal merit. The judges and physicians, who thoroughly understood this magic of the wig, gave it all the advantage of length as well as size."

October 8, 1666, Pepys writes: "The king hath yesterday in council declared his resolution of setting a fashion for clothes, which he will never alter;" and on the 15th of the same month he says: "This day the king begun to

put on his vest, and I did see several persons of the House of Lords, and Commons too, great courtiers, who are in it; being a long cassock close to the body, of long cloth, and pinked with white silk under it, and a coat over it, and the legs ruffled with white riband like a pigeon's leg; and upon the whole I wish the king may keep it, for it is a very fine and handsome garment."[1]

The cut of Charles II. and a courtier, here given, is copied from the frontispiece to *The Courtier's Calling*, and depicts the plainer costume adopted at the close of the reign. The hair is, in fact, the only extravagance about it, and one can scarcely imagine the volatile Charles in so stiff and plain a dress. Toward the end of his reign it became still plainer; and the doublet and vest were worn considerably longer, the first reaching beyond the knees, the other being but little shorter.

The series of engravings delineating the funeral procession of General Monk, in 1670, give us some very fine examples of the peculiarities of gentlemen's dress; and two figures, engraved on the next page, are selected as among the best of the specimens there afforded, and which

[1] Charles altered the trimming of this dress very soon; for, under October 17, Pepys says, "The court is full of vests; only my Lord St. Albans not pinked, but plain black; and they say the king says, the pinking upon white makes them look too much like magpies, and hath bespoken one of plain velvet."

are more useful for all artistic purposes than many pages of extract and description. During the brief and unhappy reign of his brother, the same fashion prevailed, and gentlemen appeared in little low hats, with a bow at the side, like those worn by yeomen of the guard; long coats and waistcoats, with rows of buttons down the front; breeches moderately wide, reaching to the knee; close stockings, high-heeled shoes, and roses or buckles.

The dress of a gentleman at the end of the present period will be well illustrated by the fine full-length effigy, in Winchester Cathedral, of John Clobery, who died 1687. His wig is ample, and is surmounted by a hunting-cap, the origin of those still worn by jockeys; his loose neck-cloth falls over his coat, which is closely buttoned to the chin, and is richly embroidered over all the seams with gold lace; the cuffs are large, and are also covered with the same ornament; a sash is tied round the waist; he wears gloves with large fringed tops, and tall jack-boots. There is a squareness and rigidity throughout the figure, which would apparently disarm the most fastidious of fault-finders, who had complained, with the author of 1683, quoted in the note, p. 316, "that in wearing Dutch hats with French feathers, French doublets with collars after the custom of Spain, Turkish coats

Spanish hose, Italian cloaks, Venetian rapiers, with such like: we had likewise stolen the vices and excesses of these countries, which we did imitate natural."

Of the ladies' dress, during the same short reign, it may be said that simplicity was its chief characteristic, and that it varied in no degree from that worn during the latter part of the previous reign.

The dignitaries of the Church, as well as its other members, had come to a definite arrangement in their costume as a Protestant clergy, before the commencement of the present period, while Elizabeth still sat upon the throne; and there remains little to say on this head during the entire reign of the Stuarts, because, once fixed, it became little liable to the changes that capricious fashion occasioned in secular habits; and we find the same dresses displayed by the clergy in the reign of Charles II. as were worn at the accession of James I., the exceptions to so general a remark being merely the shape of a cap or band, which varied a little in course of years. Yet during the reign of James, and, in fact, from the time of the Reformation, a growing dislike was felt by the generality of persons to any of the garments shewily constructed, like those of the Church of Rome; and a popular song, describing the visit of James I. to St. Paul's, in March 1620, sneers at

"The priests in their copes, like so many popes."

Archbishop Laud, on the contrary, was a strenuous advocate for the external pomp of the Church; and to his love of this clerical display may be traced one reason for the strong opposition he met with; and the distinctive simplicity of modern clerical costume may be said to date from the Great Revolution, when the last traces of gaudy apparel left the Anglican Church, which had lingered there from the Catholic one.

As a fine example of the costume of a dignitary of the Church just previous to this period, the brass of Samuel Harsnett, Archbishop of York, who died in 1631, and is buried in Chigwell Church, Essex, is here copied from Mr. Waller's engraving. There are many points in which this effigy is curious: the square-cut beard is, as Randle Holme tells us, "the *broad* or *cathedral beard,* so called because bishops and grave men of the Church anciently did wear such beards." The mitre of the bishop is of a bowed form; and the head of the crozier is ornamented by a simple rose. A very elegant cope covers the rest of the dress, but it is free of any figures of saints, or inscriptions; a flowing arabesque of flowers and leaves occupying the entire surface. Beneath this appears the chimere, and under that the rochette, slightly ornamented round the top and bottom.

The Rev. John Jebb, in that chapter of his work on the Choral Service devoted to a consideration of the ornaments of the Church, says, "The cope or vestment has now fallen into almost total disuse, being retained only at Westminster Abbey at coronations, when all the prebendaries are vested in copes, as well as the prelates who then officiate. The ancient copes, used till some time in the last century, still exist at Durham; and at Westminster, as tradition informs us, they were used till about the same time. We have sufficient evidence from documents, that not only in cathedrals, but also in the university colleges, &c., they were in common use till at least the Great Rebellion." Mr. Jebb quotes as authorities: "Archbishop

Cranmer, at the consecration of a bishop in 1550, wore mitre and cope, and the assistant bishops had copes and pastoral staves (*Life*, b. ii. chap. 24). There were copes in Lambeth Chapel ever since the Reformation (*Laud's Troubles*, p. 310). They were worn on some occasions by all present, as in Queen Elizabeth's Chapel on St. George's day, and in certain colleges. In 1564 (Parker's *Life*, b. ii. chap. 26) they were worn by the officials and the assistant priests at Canterbury on communion-days. Archbishop Williams furnished the chapel of Lincoln College with copes (*Life*). In *Laud's Troubles, &c.*, p. 33, they are mentioned as being in use at Winchester, and at Peterhouse College, Cambridge. Also they were ordered for the Prince's Chapel, in Spain, by James I. (Heylin's *Laud*, b. ii. chap. 1); and by Charles I. for the Chapel Royal in Edinburgh (Id. b. ii. part 2)." Although the cope be an ancient garment, it is plain that its sumptuous modification and shewiness was the invention of after-times, and originated in that plethora of power and riches which afflicted the Catholic Church, and which made its common use at all times objectionable in the eyes of all who loved simplicity where it should most be seen.

The Puritans — on the downfall of monarchy and the established church, — under the sanction of

> "The quacks of government, who sate
> At the unregarded helm of state"—

discarded every thing peculiar to clerical costume; and their preachers appeared in plain doublets and cloaks with small Geneva bands, and were as loud in their denunciation of any fashion for the clergy as the witty Bishop Corbet has made his *Distracted Puritan*, who exclaims:

> "Boldly I preach, hate a cross, hate a surplice,
> Mitres, copes, and rochets!"

which were looked upon as "marks of the Beast," to be especially avoided. Their beards were trimmed as close as their hair; the divines of the Church of England had, as we have noticed, previously worn theirs large and trimmed square. Granger, in his *Biographical Dictionary*, has recorded the saying of the Rev. John More, of Norwich, one of the worthiest clergymen of the reign of Elizabeth, who wore the longest and largest beard of any Englishman of his time,—that he always allowed his beard to be thus long, "that no act of his life might be unworthy of the gravity of his appearance;" which Granger declares to be "the best reason that could be given;" adding, "I wish as good a reason could always have been assigned for wearing the longest hair, and the longest or largest wig."

It must not, however, be understood that the fashion of the day was quite unattended to by the religious community; for many divines became reconciled to long hair and lace collars, although of the puritanic party. The

two figures here engraved are copied from *A Pious and Reasonable Perswasive to the Sonnes of Zion*, printed in the year 1646: the figure to the left being described as "a godly Dissenting brother," while the one to the right is "a godly brother of the Presbyterian way;" the aim of the author being to convince them, by the arguments brought forward in his pamphlet, to meet and shake hands in as friendly a manner as he has here pictured them. These figures are valuable

for the idea they give of the generally approved costume, which seems to hit "propriety" exceedingly well, having just enough straightness and primness to satisfy the Puritan, with a little *piquante* touch of the fashion, to gild the pill with those who wished not to look *too* singular and unlike the rest of the world. The Dissenter's dress is in no degree different from the *plain* ordinary one of a gentleman of Charles I.'s reign. The Presbyterian is dressed in boots that are in the extreme of fashionable inconvenience, and his breeches are ornamented with rows of points that would not disgrace an exquisite; his dark cloak, tight vest, and narrow cuffs, however, endeavour to compensate for this; while the narrow plain band that surrounds his neck is what no "saint" of the day could object to; and the close black scull-cap of velvet would satisfy the "triers" mentioned in Hudibras, who, judging by

> "Black caps underlaid with white,
> Give certain guess at inward light."

A writer in the *Universal Magazine* for 1779, speaking of the dislike the more rigid Puritans had to long hair, which "was frequently declaimed against from the pulpit, and in the days of Cromwell was considered as a subject of disgrace," adds: "the gloomy emigrants who fled from England and other parts, about that period, to seek in the wilds of America a retreat where they might worship God according to their consciences, among other whimsical tenets carried to their new settlements an antipathy against long hair; and when they became strong enough to publish a code of laws, we find the following curious article as a part of it: 'It is a circumstance universally acknowledged, that the custom of wearing long hair, after the manner of immoral persons and of the savage Indians, can only have been introduced into Eng-

land but in sacrilegious contempt of the express command of God, who declares that it is a shameful practice for any man who has the least care for his soul to wear long hair. As this abomination excites the indignation of all pious persons, we, the magistrates, in our zeal for the purity of the faith, do expressly and authentically declare, that we condemn the impious custom of letting the hair grow, —a custom which we look upon to be very indecent and dishonest, which horribly disguises men, and is offensive to modest and sober persons, inasmuch as it corrupts good manners. We therefore, being justly incensed against this scandalous custom, do desire, advise, and earnestly request all the elders of our continent zealously to shew their aversion to this odious practice; to exert all their power to put a stop to it, and especially to take care that the members of their churches be not infected with it; in order that those persons who, notwithstanding these rigorous prohibitions and the means of correction that shall be used on this account, shall still persist in this custom, shall have both God and man at the same time against them.'"

At a later period of Cromwell's rule we find that long hair gradually began to make its appearance among the clergy, one or two of the most eminent wore it so constantly, in spite of the doubts and dislikings of those enthusiasts who gave vent to suspicions of the soundness of the opinions of those who indulged the growth of it. I have noticed, in page 310, the fashionable exterior of John Owen, Dean of Christ Church in 1652, when Puritanism was at its height; and during Cromwell's reign most of the divines became reconciled to hair (as they were immediately after to wigs); Cromwell himself, in his latest portraits,—the profile, for instance,—wears it as long as it would grow, though he had lost it from the brow. So does Ludlow, the chief of the Independents.

The costume of a bishop about the middle of the reign of Charles II. is here given from a print of that time. The cap he wears is something similar to that worn by Latimer (as engraved on p. 274); and it will help us to understand how the present caps worn at our universities originated. It will be perceived, by comparing these two cuts, that the cap worn by the bishop here is squarer and flatter than that worn by Latimer: it hangs over the forehead in a broader fashion, while that part which surrounds the back of the head fits still more closely; the laxity of the upper portion, and its increased width, would naturally suggest the insertion of something to stiffen and hold it out, so as to prevent its falling too low upon the face; and hence came the square top of the academic cap, which now appears to be a useless addition, the under portion or skull-cap to which it is affixed enclosing the head as tightly as the Puritanic velvet one.

The figure in front of the bishop gives us the ordinary dress of a clergyman from a print dated 1680. It requires little explanation; the broad-brimmed hat, with its low crown, was then not a mark of humility, as it might now be considered, but was the fashionable hat, as worn by the gentry, although the clergy and the Quakers have generally affected "broad-brims," as having less vanity in their expansiveness. His flowing peruke is also in the first fashion; for, indeed, the clergy of Charles II.'s time were not remarkable for a dislike to secular dandyisms.

Wood has related an anecdote of one, which, while it shews the foppery of the clergyman, shews a greater degree of right thinking in Charles II. on this subject than one would be inclined to expect from a king who placed four-and-twenty fiddlers in the Chapel Royal, to perform the Church-service instead of the organist.[1] He says that "Nathaniel Vincent, D.D., chaplain in ordinary to the king, preached before him at Newmarket, in a long periwig and Holland sleeves, according to the then fashion for gentlemen; and that his Majesty was so offended at it, that he commanded the Duke of Monmouth, Chancellor of the University of Cambridge, to see the statutes concerning decency of apparel put in execution, which was done accordingly."

The remainder of the dress worn by the clergyman of our cut, it will be perceived, varies but little from that now worn; the narrow band has, in its progress toward the days of our own century, degenerated into "two little bibs" beneath the chin.[2] The gown worn is the academic gown; the sleeves are not full to the wrist, but tighten midway from that and the elbow; white cuffs surround the hands, and a long cassock beneath the gown is fastened round the waist; the whole dress is of black, and gives the "true effigy" of a clergyman of those days, when it was usual for the Church to distinguish its members by a costume not confined within its walls only, and only worn while officiating in its service, but in which it was

[1] This originated Tom d'Urfey's song of "Four-and-twenty Fiddlers all of a row."

[2] "The bands, though of no ancient origin, not perhaps in their present form dating higher than the Restoration (as used in the English Church), are nothing more than a modification of the collar common to all classes in former times. They are still worn by lawyers, and by clergymen always, but often by parish clerks, and ought to be by all graduates at least in the universities. Formerly undergraduate members also wore them, as do the scholars of some colleges still – Winchester, for example."—*Rev. J. Jebb.*

usual for them constantly to appear. Colonel Blood, when he made an attempt at stealing the crown from the Tower, wore the dress of a clergyman; and when he visited the keepers of the crown-jewels, always left them "with a canonical benediction:" and this he did as well to disarm suspicion of his purpose, as to be enabled to conceal his precious prize in the folds of his gown as he passed the warders at the gates.

"The gentlemen of the long robe," as lawyers are sometimes called, had become pretty well fixed in their costume at the end of the Stuart dynasty. They had, however, not reached that quiet solemnity of dress for which they are conspicuous without some stringent rules, which had been applied as curbs to their fashionable propensities for some long time. Thus we are told: "In the 32d of Henry VIII. an order was made in the Inner Temple, that the gentlemen of that company should reform themselves in their cut or disguised apparel, and not wear *long beards;* and that the treasurer of that court should confer with the other treasurers of court for an uniform reformation, and to know the justices' opinion therein. In Lincoln's Inn, by an order made in the 23d of Henry VIII., none were to wear cut or pansied hose or breeches, or pansied doublet, on pain of expulsion; and all persons were to be put out of commons during the time they *wore beards.*

"The grievance of long beards was not yet removed. An order was made in the Middle Temple, that no fellow of that house should wear his beard above *three* weeks' growth, upon pain of forfeiting *20s.*

"In the third and fourth of Philip and Mary, the following orders were agreed upon to be observed in all the four inns of court, viz. That none of the companions, except knights or benchers, should wear in their doublets

or hose any light colours, except scarlet and crimson, nor wear any upper velvet cap, or any scarf, or wings in their gowns, white jerkins, buskins, or velvet shoes, double cuffs on their shirts, feathers or ribands on their caps, on pain of forfeiting 3*s.* 4*d.*, and for the second offence, of expulsion; nor should wear their study gowns in the City any farther than Fleet Bridge or Holborn Bridge, nor might they wear them as far as the Savoy, upon like pains as those afore-mentioned.

"In the Middle Temple an order was made, in the fourth and fifth of the same reign, that none of that society should wear great breeches in their hose, after the Dutch, Spanish, or Almain (German) fashion, or lawn upon their caps, or cut doublets, on pain of forfeiting 3*s.* 4*d.*, and for the second offence the offender to be expelled."[1]

The figures of lawyers here given are selected from Hollar's engraving of the coronation procession of King Charles II. in 1660. The seated figure is one of the justices of the King's Bench (the barons of the Exchequer are similarly habited): the close coif and flat cap look much like those worn by dignitaries of the Church; but the modest flow of hair beneath shrinks into insignificance before the more modern wig, which reached the bar and pulpit during this reign, and has never been relinquished by either, the law dignitaries still preserving it in the fullest and gravest amplitude. The collar, a plain square piece of lawn, is, with the peculiarities above spoken of,

[1] Herbert's *History of the Inns of Court.*

the only great difference to be detected in the costume of this figure and that worn at the present time. His companion also wears a gown, which is still the official dress of many public officers. He is "the king's solicitor," and he wears the ordinary broad-brimmed hat and plain collar of the day; his long gown, richly ornamented with gold lace and buttons, preserves an ancient feature of dress—the useless hanging sleeve—which may still be seen on official costume, as well as upon that of the universities. His gloves are richly fringed round the top; and the entire dress has rather a comfortable and costly look, without sacrificing any convenience in the amplitude of trailing gowns and heavy fur trimmings.

"The gentlemen of the faculty" may also claim a little of our attention; for towards the end of the period of which we are now speaking they were not distinguished by any great peculiarity of costume, the graver cut and colour of their dresses being, with their gold-headed canes, their chief mark of distinction. It will be seen, however, by a glance at the cut, that they adopted a very grave costume previous to the Restoration. The originals from which they are copied occur upon the title-page of a rare satirical pamphlet of 1641, bearing the title of *A Dreame, or Newes from Hell, with a relation of the great God Pluto suddenly falling sick by reason of this present Parliament;* in which the "old gentleman" is depicted ill in bed, with a wrought nightcap upon his head, and a fire beneath his bed,

attended by three learned physicians, two of whom we have the honour of introducing here as good examples of their profession. One wears a close cap; the other, a puritanical-looking hat: the latter gentleman dressed, or rather enveloped, in a loose gown, gathered round the neck, and thence flowing to the feet as unconfined as a poet's fancy. His collar and cuffs are scrupulously plain; his beard and moustachios are trimmed in the fashion immortalised by Charles I.'s adoption. His companion's face is similarly decorated, though the upturned moustachios give him rather a military expression, as if the amputation of a limb would in no wise concern him. His ruff is closely pleated, and so are his ruffles; his wide open gown displays the doublet and long dress beneath; and, altogether, he looks a fit precursor to the undertaker. A dress nearly as grave, and very similar, was worn by merchants and citizens at this time.

In the Lord Mayor's pageant for 1664, one of the characters in an emblematic show was "habited like a grave citizen, according to the ancient manner, in trunk-hose, stockings ty'd cross above and below the knee, a sattin doublet, close coat gathered at the waist, a set ruffe about his neck, ruff cuffs about his wrist, a broad-brim'd hat, a large cypresse hat-band, gold girdle and gloves hung thereon, rings on his fingers, and a seal ring on his thumb; a blew linsey-wolsey apron wrapt about his middle."

It will be scarcely fair to dismiss these citizens without a few words on a class known as "the liverymen," who wore, and still wear, a distinguishing dress. The two figures engraved on next page are copied from a charter of the Leather-sellers' Company, in the time of James I. They wear "the city flat cap," small ruffs, and long gowns trimmed with fur, having hanging sleeves. Any

one conversant with the livery gown still worn will see that it has altered little or nothing in its progress toward our own time. The most curious point in the costume here depicted is the parti-coloured hood, which is thrown over the right shoulder, and is fastened across the breast: it is the last relic of the ancient hood, with its pendent "tippet," that came into fashion about the time of Henry VI. (see p. 191). They are still worn by the Knights of the Garter, and are also used in the investiture and swearing-in of the members of some civic companies.[1] The roundlet or cap was to cover the head; the skirts appended to it to fall behind, and keep the neck warm; while the tippet was wound about the neck to secure the cap when thrown off: this, of course, was its original intention; it had ceased to be used, and to be made large enough to be useful, long before the time of which we now speak.

The livery of London were anciently distinguished by a peculiarity of costume, and its colour denoted the company to which the wearer belonged. No mention of these "liveries" occurs, however, before the time of Edward I. When that king rode in procession through London in 1329, after his marriage at Canterbury, six hundred of the citizens of London rode with the rest, in one livery of red

[1] I can speak with certainty of one—the Barber-Surgeons—once a rich and important body; as I saw in their hall, but a few months since, the hood they use, which is still put on the new member in the way shewn in the cut above, and as the Knights of the Garter still wear it.

and white, with the cognisances of their mysteries (or trades) embroidered on their sleeves. The members of Chaucer's Canterbury Pilgrims who were tradesmen of London, he describes as

> "y clothed in a livery
> Of a solemne and greate fraternity."

Thus, the Grocers' Company, in 1414, were distinguished by a livery of scarlet and green, which was fourteen years afterwards changed to scarlet and black. The Leather-sellers, engraved on the preceding page, wear gowns of black cloth, trimmed with fur; the hood being red and black, or parti-coloured, as before mentioned; the cap of dark cloth.

It was usual with the members of each company to provide themselves once a year with a suit of livery, which was purchased by the wardens, who had a deposit of one penny when it was ordered, forty pence more when it was bought, and the balance when it was delivered. It was usual for the lord mayor to have a distinct livery of his own colours; and any member of the same company wishing for it for his own wear, might obtain it by sending the mayor a sum of money in a purse (which must at the least be twenty shillings), with his name, as "a benevolence," or part payment, for which the mayor delivered to him four yards of cloth for a gown "of his own livery," which previous to 1516 was generally "rayed" or striped.[1]

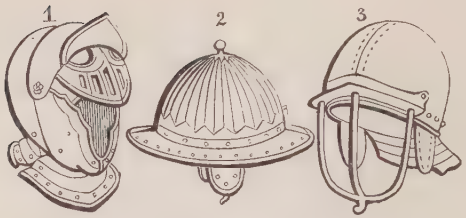
The military costume of the Stuart period is chiefly remarkable for the gradual abandonment of heavy plate-armour; as if the really ingenious remark of James I. had been felt universally, and for which we must refer the

[1] See more on this subject in Herbert's *History of the Livery Companies.*

reader to p. 201, merely noticing here the fact of its gradual disuse in the field, and the consequent lightness and freedom imparted to the soldier. It became usual to wear only the back and breast plates, with overlapping *tuilles* dependent from it to protect the thighs, and helmets for the head. The arms were sometimes encased in armour, and occasionally entire armour was worn; but the carabineers' bullets were now so formidable, owing to improvements in fire-arms, that armour was no longer a safeguard; and during the reign of King Charles I., it was not uncommon for soldiers to appear in the field in a strong buff coat, whose thickness prevented the cut of a sword, over which a cuirass and gorget was worn, a helmet for the head, and stout leather boots.

The fine full-length effigy of Sir Denner Strutt, 1641, from his tomb in Whalley Church, Essex, will fully illustrate the armour of the period as worn by officers in the field. The upper half of the body is completely armed, but the lower part is not so, as the back of the figure and the thighs, which would, in fact, be defended by the position of riding, could need no other protection in the field. The *front* of the thigh is covered, and the entire leg from the knee. A broad sword-belt passes across the chest, and the plain fashionable collar and long hair reposes peacefully on the armed shoulders.

The sort of helmets now generally adopted may be seen in the group on next page, selected from Skelton's engravings of some in the collection of Sir S. R. Meyrick. Fig. 1, of the time of Charles I., shews how closely the



face was occasionally guarded; the checks being covered by side-pieces, a perforated visor may be drawn down to cover the face; it is here represented lifted, with the umbril, which is something like the peak of a cap. Fig. 2 is a pot-helmet of the time of Cromwell, with a fluted ornament over the top, and a receptacle for a feather in front. It has a broad rim and cheek-pieces on each side, to which straps were affixed for fastening it beneath the chin. Fig. 3 represents a helmet worn by the harquebusiers in 1645, to the umbril of which is affixed a triple bar, which protects the face, and is by no means so heavy and confining as the visor, which was at this period generally discarded. Sometimes helmets were worn with a single bar only down the centre of the face, which could be pushed up at pleasure, and was held firm when down by a screw over the forehead; flexible ear-pieces protect the cheeks, and overlapping plates cover the back of the neck.

The full-length portrait engraved on the following page is copied from W. D. Fellowes' *Historical Sketches of Charles I., Cromwell, Charles II., and the Principal Personages of that Period.* It represents Ferdinand Lord Fairfax, the father of the more celebrated parliamentary general, who also served in the same cause, and was appointed general for the county of York. The only articles of armour he wears appear to be the cuirass and gauntlets. His buff coat and sleeves are apparently ornamented by

embroidery, with the addition of rows of small puffs surrounding the sleeve; his breeches appear to be also of buff leather from their rigidity; large boots, with wide tops, encase his legs and feet; the tops are turned down and ornamented with lace. He bears the truncheon of a commander, and a very long but narrow sword by his side, hanging to a belt passing across his breast.

The pride of the ancient English army, "the bowmen," had ceased to be its strong hope by this time. These men, according to Sir S. R. Meyrick, "were taught to shoot at butts[1] or target; and the length of the bow depended on the height of the archer. In the true proportion of the human figure, it is found that the distance from the top of the middle finger of one hand to that of the other, when at the utmost extension, equals that from the crown of the head to the soles of the feet. Now if such be the length of the bowstring, and the shaft half that size (the regular standard), a man of six feet high would use a cloth-yard arrow.[2]

[1] Butts were mounds of earth, with a mark in the centre, set up in the fields for practitioners. Newington-butts, a parish in Southwark, takes its name from the butts there erected.

[2] In one of the old ballads of Robin Hood, we are told of that famous outlaw,—

"Then Robin took his bow in hand,
Made of a trusty tree,
An arrow of a cloth-yard long
Unto the head drew he."

And thus the ballad-maker and graver historian agree.

"It is well known that the long-bow had been so skilfully used by the English archers as to obtain for them the character of pre-eminence; and as the practice of shooting was enjoined as a pastime, they acquired such unerring certainty and rapidity of shot, as to hold fire-arms in the utmost contempt."[1]

Toward the end of Elizabeth's reign they had lost their importance, and fire-arms received much attention. Strutt, in his *Sports and Pastimes of the People of England*, says: "In the beginning of the seventeenth century the word 'artillery' was used in a much more extensive sense, and comprehended long-bows, cross-bows, slur-bows, and stone-bows; also scorpions, rams, and catapults, which the writer (in *Gesta Grayorum*, 1594) tells us were formerly used. He then names the fire-arms as follows: Cannons, basilisks, culverins, jakers, faulcons, minions, fowlers, chambers, harquebusses, calivers, petronils, pistols, and dags. 'This,' says he, 'is the artillerie which is now in the most estimation, and they are divided into great ordinance, and into shot or guns;' which proves that the use of fire-arms had then in a great measure superseded the practice of archery."

Infantry, in the time of James I., principally consisted of pikemen and musketeers. "In the time of Charles I. great reliance was placed on the pikeman, whose formidable weapon was eighteen feet in length; for Ward, in his *Animadversions of Warre*, says: 'So long as the pikes stand firme, although the shot should be routed, yet it cannot be said the field is won; for the whole strength of an army consists in the pikes.' His armour was termed a corselet. An indispensable appointment of a pikeman was a straight sword to defend himself from cavalry, when he had planted his pike opposite a horse's breast; and the

[1] Illustrations of Ancient Arms and Armour.

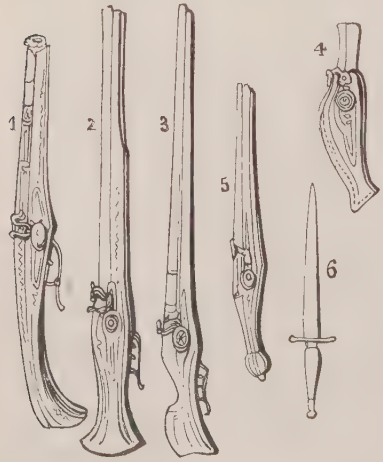
want of this essential weapon is pointed out in a satirical poem, called *Peter's Banquet*, written in 1645,—

> ' Some thirty corselets in the rear,
> That had no rapier, but a spear.' "

The figures of a pikeman and musketeer, here engraved, are copied from a print dated 1645. The first agrees well with the foregoing description. The musketeer carries his heavy musket on his shoulder, holding in the same hand his musket-rest; for the weapon, in its original form, was too cumbrous to hold while pointing at the enemy, without such assistance: so each soldier carried one, which had a sharp point at bottom, that it might be stuck in the ground when the piece was to be let off.

The cavalry at this time consisted of four corps: 1. Lancers, who were armed rather carefully in a steel cap, gorget, breast and back plates, with pauldrons, rere and vambraces, and gauntlets; their weapons being a lance, sword, and pistols. 2. Cuirassiers, so termed from the cuirass worn over the buff coat, whose weapons were sword and pistols. 3. Harquebussiers, similarly habited and armed, but having the addition of a harquebus. 4. Dragoons, who wore buff coats with deep skirts, and open helmets, having sometimes overlapping plates to protect the cheeks. The cut of a dragoon, on next page, is copied from a print bearing date 1645. Sir Samuel Meyrick has given their history thus: "Dragoons, according to Père Daniel, were first raised in the year 1600 by the Ma-

reschal de Brisac. In the time of Charles I. they were clad as above described. In 1632 they had in England short muskets, which were hung at their backs by a strap reaching nearly to their whole length; in 1645 they had a much shorter piece, called a dragon, as in other countries, hooked on a swivel to a belt over the left shoulder, and under the right arm; and in 1649 a caliver. Besides these offensive arms was a sword attached to a waistbelt, from which also were suspended the powder-flask, touch-box, bullet-bag, &c."



In the group of arms here engraved, fig. 1 is a dragon of the early part of James I.'s reign. Fig. 2 a wheel-lock caliver of the same date: the wheel-lock was a contrivance for obtaining sparks by the sudden revolving of the wheel, acted on by the trigger, against a piece of pyrites (native sulphuret of iron) fixed in the cock, and brought down against it. During the time of Charles I., however, the flint-lock or fire-lock was introduced from Spain, where it was invented. Fig. 3 is the wheel-lock petronel of the same period, so called because it was fired from the chest

(*poitrine*). Fig. 4 shews the clumsy-looking "pocket wheel-lock dag" of the days of Elizabeth; fig. 5 the long wheel-lock pistol. It will not be necessary to do more than notice during the reign of Charles II. the *fusil*, a lighter fire-lock than the musket, from which our fusiliers obtained their name; and the introduction of the bayonet, which received its name from the place of its invention, Bayonne, from whence it rapidly spread all over Europe. It was originally a dagger with a wooden hilt, that could be pushed or screwed into the mouth of a gun, as shewn in fig. 6; consequently the gun was useless as a fire-arm while the bayonet was thus inserted; and it was not until our English soldiers, serving under William III. in Flanders, felt the heavy fire of the opposing French from *bayonetted* guns, while their own were powerless and stopped up by the weapons they had screwed into their muzzles for a charge, that they learned how to combine the full efficacy of both weapons at once.

By turning to page 285, the costume of the yeomen of the guard to Henry VIII. may be seen; as a contrast, exhibiting the general changes of the times, one of King Charles II.'s yeomen of the guard has been here copied from Hollar's print of his coronation. The little flat cap has been changed to a high hat and feathers; the jacket is considerably shorter, and his petticoat-breeches are in the fashionable style of the age. He carries a partisan in his right hand, and a sword

by his side. It will be perceived that the dresses now worn by yeomen of the guard, as they may be seen at the Tower, or at court on state occasions, more nearly approaches the original costume.

By the end of the present period various regiments of the British army had been formed, whose names are still familiar. Thus the Life Guards were embodied in 1681 by Charles, in imitation of the French "gardes du corp," originally consisting of gentlemen of family who had been conspicuous for their loyalty in the previous civil wars. The Coldstream were embodied at that town by General Monk in 1660, and thence obtained their name. But as this is not the necessary place for a detail of such memoranda, which are fully treated on in the lately published histories of the British regiments, I must refer the reader to these sources.

From the Accession of William the Third to the Death of George the Second.

CHARLES II. may be said to have given the death-blow to exaggeration in male costume, when he put on "*solemnly*" —as Evelyn informs us—a long close vest of dark cloth, with a determination never to alter it. This determination, of course, Charles kept no better than fifty other determinations of a graver and more important kind. Yet, if the reader will turn to the cut already given of Charles and a courtier thus habited, he will see in their costume the originals of the long-skirted angular coats of the reign of William III., which have descended to us with many variations, yet preserving their real character intact, in spite of their "taking all shapes and bearing many names."

The ribands, lace, feathers, and finery of the beaux who came over with Charles at his restoration, and who must sorely have astonished the sober-dressed English of the day with their full-blown fooleries, obtained the ascendant during the intoxication of joy that succeeded the gloomy reign of the rigid stiff-starched Puritans; and every man out-did his neighbour in extravagance, in order to shew his perfect freedom from former restraints. A little reflection soon brought all to their senses. The "merry monarch" and his friends carried their "merriment" so far, that the disgrace and impoverishment of the state injured the land as much as their example injured

the morals. With a more sober looking at the calamities of the country, which the Plague, the Great Fire, and ill government had made necessary, men seemed to have gradually quieted down, and dropped one riband or yard of lace after another from their dress, until they could walk about, and attend to their business or their politics, without having their thoughts too entirely engrossed by the coats they happened to have on, or the ornaments with which they were bedecked. The brief reign of James (that unfortunate blot in the history of our country) was, like that of his father, too anxious a time with the majority, who thought less of the peruke they should wear than of the safety of their own heads, which were always in danger. "The hempen cravat" of Judge Jefferies was, in good truth, a sorry substitute for a laced neckcloth; and every man lived in fear of this new fashion being presented to him for his own wearing.

Had William III. been a sovereign of Charles II.'s temperament, another outburst of national extravagance might have succeeded the gloom of the years preceding; but he was a cold, formal, unfashionable man of business, and the most fitting of all persons to encourage a solemnity of costume and manner; hence his court was never remarkable for glitter or gaiety; and the blessings we enjoy by the expulsion of the Stuarts come to us consolidated by his well-arranged and effective service to the country which so gladly received him. Hence we had no cabinet councils on lace and embroidery; no royal new-fashioned coats *solemnly* put on; but every man's right well considered and secured, and the lost honour of the country nobly vindicated.

Very stiff and solemn looked our great-grandfathers in these days; very frigid and stately the fair dames, single and married, that formed the court of William's equally

cold and unfashionable queen. But warm hearts existed under those stiff stays; and generous old English kindliness of feeling was enwrapped in all this broadcloth and buckram, awkward though it appear to our eyes, and which was worth all the flutter of the court of Charles II. We cannot associate the idea of youth and loveliness with those square-cut coats and high-heeled shoes; but we should remember that they sat easily on the wearers, who knew no other costume, and to whom they came as fitly and naturally as our dresses do to us; and which (let it always be remembered) are doomed to the same amount of ridicule from our posterity that we occasionally lavish on our ancestry.

The figures here engraved give us the costume of the nobility and gentry of the day. The hat of the gentleman is edged with gold lace, and the low crown concealed by the feathers which surround it; the coat, which was generally decorated with lace and embroidery down the edges and seams and around the pockets, has sleeves ending in enormous cuffs, ornamented with stripes, the favourite tint for the coat being claret-colour. His neckcloth is worn very long, having pendent ends of rich Brussels lace; an enormous peruke (the most extravagant feature of male costume at this time) flowing upon his shoulders. These mountains of hair were worn by all who could afford them; and a gentleman endeavoured to distinguish himself by the largeness of his wig, in the same way that a Chinese lady displays *caste* by the

smallness of her foot. To comb these monstrous perukes in public was the delight of the dandies, who carried about with them elegant combs for the purpose; and the theatre, coffee-house, or park, was the scene of their performances in this way. That those harmless beings should have some such occupation for their time is surely reasonable enough; but these bushels of hair look very odd upon the heads of such men as Duke Schomberg, General Ginckle, and others of William's soldiers; it flows over their steel breastplates as if in search of the velvet upon which it would more fittingly repose; but young and old, military or civil, joined in a crusade against natural hair, and ruthlessly cropped it for the very opposite reason which actuated the Puritans — the latter could never get it short enough; the former could never get enough of it, and so preferred wigs. Of course much was written and spoken against those articles when they first appeared, and increased in magnitude upon the shoulders; but who dare debate the becoming gravity of the fashion, seeing that heads of the church and the law perseveringly retain them, when all other classes have long since consigned them to disuse? What arguments might be adduced to prove "there's wisdom in the wig," it will not be our place here to inquire; but a zealous *perruquier* of those days, anxious to uphold even their utility, hired his sign-painter to depict, with due pathos and expression of attitude and face, Absalom hanging by his hair in the tree, and David weeping beneath, as he exclaimed,

"O Absalom! O Absalom!
O Absalom, my son!
If thou hadst worn *a periwig*,
Thou hadst not been undone!"

The lady in the engraving last given wears a remarkably heavy head-dress, which succeeded the elegant flow

of ringlets in which the beauties of Charles II.'s court luxuriated. Certainly this was a change for the worse; the hair was now combed upward from the forehead, and surmounted by rows of lace and ribands; a kerchief or lace scarf being thrown over all, and hanging nearly to the waist; stiff stays, tightly laced over the stomacher, and very long in the waist, became fashionable; and to so great an extent was this pernicious fashion carried, that a lady's body from the shoulders to the hip looked like the letter V. This becomes very striking in prints of the period, where the figures are drawn upon a small scale. Here are three ladies, copied in fac-simile from Sutton Nicholls' View of Hampton Court; and the exaggeration, as it now appears to us, was a plain every-day sight, seriously and faithfully delineated. The thinness of the waist appeared still more striking by the sudden fulness of the gown round that part of the body, where it was gathered in folds, as well as down the entire front, which opened to display the rich petticoat beneath, and small apron deeply fringed with lace; the gown streaming on the ground behind. Jewelled brooches were used by the richer classes, to secure the central opening of the gown at the waist, and also to gather the folds down its sides; and the sleeves were sometimes similarly ornamented. During the early part of the reign the sleeves were short, reaching but a few inches below the shoulder, and edged with lace, beneath which puffed forth the full rich lawn sleeve of the under-garment, edged with rows of lace to the elbow. After a time the sleeve became tight, like those of the gentleman's coat, with an upturned cuff reaching to the elbow, from whence flowed a profusion of lace in the shape of lappets or ruffles. All this finery and

formality gave the ladies a stiff appearance, that contrasts most unpleasantly with the beautiful, because simple, costume of the fair dames of King Charles the Second's court. One cannot conceive a Nell Gwynne existing in such strait lacing, or of the possibility of any body being otherwise than as Lady Grace describes them in the old comedy—"a *leetle* dissipated—*soberly!*"

But we must not dismiss the ladies without considering their head-dresses a little more in detail, particularly as they are remarkable enough to deserve it. The reader must, then, first allow me to direct his attention to the

"tower," which surmounts the head of fig. 1; for by that name was it sometimes designated. Rows of lace, stuck bolt upright over the forehead, shoot upward, one over the other, in a succession of plaits, diminishing in width as they rise, while long streaming lappets hang over the shoulders from the head, the hair on which is combed upward as a sort of support to this structure, which was also called—as if in strong opposition to truth—"*a commode.*"[1] Fig. 2 gives us a side view of a similar head-dress, two stories lower than the preceding, but still sufficiently obtrusive: it is backed by

[1] It is alluded to in a song of the period printed in D'Urfey's *Wit and Mirth*, entitled The Young Maid's Portion, and which, in four lines, gives a good idea of a fashionable lady:

"My high *commode*, my damask gown,
My laced shoes of Spanish leather;
A silver bodkin in my head,
And a dainty plume of feather."

dark-coloured ribands; and the hair in front and at the sides is arranged in short close curls; like the *taure*, or bull's forehead, mentioned by Randle Holme. Fig. 3 displays a close cap, very similar to those still worn by the lower classes, and which now first appears among the middle ones. Fig. 4 gives us the hood with which the ladies enveloped their heads when they wore no commode; it was secured to the summit of the hair, and thence spread upon the shoulders, to which it was affixed. Both the latter examples are obtained from Romain de Hooge's prints of the landing of King William, his coronation-procession, &c.

The same prints will furnish us with good examples of the costume of the commonalty—

"An honest man close buttoned to the chin"

has been accordingly selected for the reader's inspection. His broad-brimmed hat, plain collar or falling band, his capacious-pocketed coat wrapping him to the knees, his equally commodious cloak, and high-heeled, long-toed shoes, speak for themselves. The country lass beside him is from a print in *Mémoires, &c., par un Voyageur en Angleterre*, by Henry Misson; printed in 1698, where it represents a milkmaid on Mayday, dressed in her best, and determined to take the advice of joyous Robert Herrick, and

"Foot it away,
This merry May,"

to the strains of the ribanded fiddler beside her. She wears a plain hat, the brims slightly turned upward; a hood very similar to the one last described, a laced boddice, small sleeves with cuffs, beneath which the linen under-sleeve with its narrow frill appears; a gay bunch of ribands at her waist secures her apron, and smart bows her high-heeled sharp-pointed shoes. She is altogether a neat girl enough, with a good deal of the prevailing Dutch formality of costume that was the fashion with all classes at this time.

If the reader would wish to see more of the dresses of the ordinary and poorer classes, let him consult Mauron's Cries of London, engraved by Tempest, where he will find abundance, and of the best kind.

The summer and winter costume of a gentleman at this period may be seen in the accompanying cut. The first figure wears the enormous powdered wig, the long-skirted coat, with its rows of buttons down the front, having small pocket-holes without flaps, immense cuffs edged with lace, and a gay shoulder-knot. The sleeves of his shirt are very full at the wrist, which is garnished with a ruffle.

The gloves held in the left hand have wide tops edged with lace; he carries beneath his arm his broad-brimmed hat, for in summer it was seldom permitted to disarrange the wig; his cravat is long and edged with lace, his sword-belt and girdle (the gayest part of male costume at this time) of gold lace and embroidery. His waistcoat reaches to his knees, over which his long stockings are rolled, and his shoes are very high in the heel. The same words may describe the figure beside him, except that he is extra-clothed for winter with a cloak, tighter sleeves, and a small muff to keep his hands warm, which is hung round his neck by a riband, and ornamented with a bunch of them in various colours. In a ballad describing the fair upon the Thames during the great frost in 1683-4, mention is made of

"A spark of the bar with his cane and his muff;"

and no young dandy of these days appeared in winter without such an article.

The accession of a Queen to the throne of England, on the death of the great William, in no material degree effected a change in the national costume. Anne was naturally of too retiring a disposition to strike out novelty or an obtrusive originality in costume, and too entirely in the power of her favourite, Sarah Duchess of Marlborough; and the Duchess was too much given to state intrigue to trouble herself in the matter. Hence the ladies dressed precisely as before, adding or abstracting minor decorations which did not materially affect their *tout ensemble*. Yet her Majesty was strict in enjoining a proper decorum in the dress of her household and officers. She would often, we are told, notice the dress of her domestics of either sex, and remark whether a periwig or the lining of a coat were appropriate. She once sent for Lord Bolingbroke in

haste; and he gave immediate attendance in a ramilie, or tie, instead of a full-bottomed wig, which so offended her Majesty, that she exclaimed, "I suppose his lordship will come to court the next time in his night-cap!"

The cut here given depicts the general costume of this period. The lady wears a low *coiffure* with falling lappets; her boddice is stiff and laced down the front; a small laced apron is placed over a flounced petticoat, for the display of which her gown is gathered in folds behind her. The gentleman wears a flowing powdered peruke, and a laced coat cut close to the neck, without an overturning collar, and he carries his hat beneath his arm. The figure behind is a country girl, from a print dated 1711. She wears a low cap, turned up over the forehead in humble imitation of the commode, a short loose-sleeved gown tucked round the waist, a stiff pair of stays, and an apron over her petticoat. Long-quartered high-heeled shoes complete her dress, which is remarkably unobtrusive.

The *Spectator* and many other literary works note or satirise these variations of fashion; indeed, the above-named pleasant series of papers contains an admirable running comment upon the taste of the day in such matters from March 1710, when its publication commenced, until December 1714, thus carrying us through the entire reign. Beginning with No. 16, we are told by Addison, in the character of the *Spectator*, "I have received a letter, desiring me to be very satirical upon the little muff that is

now in fashion; another informs me of a pair of silver garters, buckled below the knee, that have been lately seen at the Rainbow Coffee-house in Fleet Street; a third sends me a heavy complaint against fringed gloves." He then proceeds to warn his correspondents that he does not intend to "sink the dignity of this my paper with reflections upon red heels[1] and topknots." Yet he declares he thinks seriously of establishing an officer to be called the "Censor of Small Wares," to report on these things; because he says, "To speak truly, the young people of both sexes are so wonderfully apt to shoot out into long swords or sweeping trains, bushy head-dresses or full-bottomed periwigs, with several other encumbrances of dress, that they stand in need of being pruned very frequently, lest they should be oppressed with ornaments, and overrun with the luxuriancy of their habits." But in June 1711, he devotes an entire number (98) to the subject of ladies' head-dresses, commencing with a declaration, "that there is not so variable a thing in nature," adding, "within my own memory I have known it rise and fall above thirty degrees. About ten years ago it shot up to a very great height, insomuch that the female part of our species were much taller than the men.[2] I remember several ladies that were once very near seven feet high,

[1] As early as March 1709, we find the Censor of Great Britain, Isaac Bickerstaff, Esq., issuing the following imperative mandate: "The Censor having observed that there are fine wrought ladies' shoes and slippers put out to view at a great shoemaker's shop towards St. James's end of Pall-mall, which create irregular thoughts and desires in the youth of this realm; the said shopkeeper is required to take in these eyesores, or shew cause the next court-day why he continues to expose the same; and he is required to be prepared particularly to answer to the slippers with green lace and blue heels."

[2] An allusion to the 'commode' already described, which made some wags declare that the town-ladies "carried Bow-steeple on their heads."

that at present want some inches of five;" but he surmises that they are only "at present like trees new lopped and trimmed, that will certainly sprout up and flourish with greater heads than before;" a fear which ultimately became awfully verified; for the high commode did again come into fashion after fifteen years' discontinuance,—and Swift, when dining with Sir Thomas Hanmer, observed the Duchess of Grafton with this ungraceful Babel headdress; "she looked," he said, "like a mad woman." But the startling novelty was the *hoop-petticoat*, which the good Sir Roger de Coverley alludes to in July 1711, when describing his family pictures, in his own inimitable manner: "You see, sir, my great-great-grandmother has on the new-fashioned petticoat, except that the modern is gathered at the waist; my grandmother appears as if she stood in a large drum, whereas the ladies now walk as if they were in a go-cart." The "large drum" of Sir Roger was the farthingale of the time of James I., a good specimen of which is to be found in the figure of the Duchess of Somerset in that portion of this volume devoted to the Stuart dynasty. The "new-fashioned petticoat" is engraved here: it widens gradually from the waist to the

ground; the gown being looped up round the body in front, and falling in loose folds behind. A writer in the *Weekly Journal* of 1718 says: "Nothing can be imagined more unnatural, and consequently less agreeable. When a slender virgin stands upon a basis so exorbitantly wide, she resembles a funnel, a figure of no great elegancy; and I have seen many fine ladies of a low stature, who, when they sail in their hoops about an apartment, look like children in go-carts."

In No. 129 of the *Spectator* is described "an adventure which happened in a country church upon the frontiers of Cornwall," which happily characterises the absurdities of the new fashion; it runs thus: "As we were in the midst of service, a lady, who is the chief woman of the place, and had passed the winter at London with her husband, entered the congregation in a little head-dress and a hooped petticoat. The people, who were wonderfully startled at such a sight, all of them rose up. Some stared at the prodigious bottom, and some at the little top, of this strange dress. In the mean time the lady of the manor *filled the area of the church*, and walked up to the pew with an unspeakable satisfaction, amidst the whispers, conjectures, and astonishments of the whole congregation."[1] All this is related by "a Lawyer of the Middle Temple," who details his fashionable observations as he goes the western circuit; and he finds as he gets farther from town "the petticoat grew scantier and scantier, and about threescore miles from London was so very unfashionable that a woman might walk in it without any manner of inconvenience." Among the gentlemen he notices the same want

[1] In No. 272 is the following "advertisement," dated "from the parish vestry, January 9, 1711-12: All ladies who come to church in the new-fashioned hoods, are desired to be there before divine service begins, lest they divert the attention of the congregation."

of modern taste; and in Cornwall he declares, "we fancied ourselves in Charles II.'s reign, the people having made little variations in their dress since that time. The smartest of the country squires appear still in the Monmouth cock;[1] and when they go a-wooing (whether they have any post in the militia or not) they generally put on a red coat." He is, however, surprised to meet with a man of mode who had "accoutered himself in a night-cap wig, a coat with long pockets and slit sleeves, and a pair of high scollop shoes." He ends by declaring the northern circuit to be still more unfashionable: "I have heard in particular," he says, "that the Steenkirk[2] arrived but two months ago, and that there are several commodes in those parts which are worth taking a journey thither to see."

The ordinary costume of the gentlemen of the day is here given from an engraving of the period: a general description of the style has been so admirably condensed by Mr. Planché, in his *British Costume*, that it leaves nothing to wish. He says, "Square-cut coats and long-flapped waistcoats with pockets in them, the latter meeting the stockings, still drawn up over the knee so high as entirely to conceal the breeches, but gartered below it; large hanging cuffs and lace ruffles; the skirts of the coat stiffened out with wire or buckram, from between which

[1] A fashion of hat so called from its patronage by the unfortunate Duke of Monmouth, who was executed in the reign of James II.

[2] The Steenkirk was a kind of military cravat of black silk, probably first worn at the battle of Steenkirk, fought August 2, 1692, or named in honour of that event, as the Blenheim and Ramilies wigs were.

peeped the hilt of the sword, deprived of the broad and splendid belt in which it swung in the preceding reigns; blue or scarlet silk stockings with gold or silver clocks; lace neckcloths; square-toed short-quartered shoes, with high red heels and small buckles: very long and formally curled perukes, black riding-wigs, bag-wigs, and night-cap wigs; small three-cornered hats laced with gold or silver galloon, and sometimes trimmed with feathers, composed the habit of the noblemen and gentlemen during the reigns of Queen Anne and George I."

In the prologue to Durfey's comedy, *The French Coquet*, that author, speaking of French foppery, says—

> "In apish modes they naturally shine,
> Which we ape after them to make us fine:
> The late *blue* feather was *charmante divine;*
> Next, then, the slouching sledo, and our huge button,
> And now our coats, flank broad, like shoulder mutton;
> Fac'd with fine colours, scarlet, green, and sky,
> With sleeves so large, they'll give us wings to fly;
> Next year I hope they'll cover nails and all,
> And every button like a tennis-ball."

Malcolm, in his *Anecdotes of the Manners and Customs of London in the Eighteenth Century*, has noted many advertisements of losses, in the public papers of the reign of Anne, descriptive of various articles of dress. One issued in 1703 gives a whole-length portrait of the dress of a youth in the middle rank of life: "he is of a fair complexion, light-brown lank hair, having on a dark-brown frieze coat, double-breasted on each side, with black buttons and button-holes; a light drugget waistcoat, red shag breeches striped with black stripes, and black stockings." He says, "the ladies must have exhibited a wonderful appearance in 1709: behold one equipped in a black silk petticoat, with a red and white calico border, cherry-coloured stays trimmed with blue and silver, a red and dove-coloured

damask gown, flowered with large trees, a yellow satin apron trimmed with white Persian (silk), and muslin head-cloths with crow-foot edging, double ruffles with fine edging, a black-silk furbelowed scarf, and a spotted hood! Such were the clothes advertised as stolen in the *Postboy* of Nov. 15." Bickerstaff notices, in 1710, the extreme nakedness of the ladies' breasts, and casually mentions the beau's pearl-coloured stockings and red-topped shoes, fringed gloves, large wigs, and feathers in the hat. A lady's riding-dress was advertised in the *Spectator* of June 2, 1711: "Of blue camlet, well laced with silver; being a coat, waistcoat, petticoat, hat and feather," which fully excuses Sir Roger de Coverley, when, upon looking at the hat, coat, and waistcoat of the young country sporting lady, he was about to call her *sir*, but luckily casting his eye lower, he saw the petticoat beneath, and addressed her as *madam*. The vulgar taste of the day, which covered the ladies' gowns with "large trees," as mentioned above, or equally large bunches of flowers, is apparent in the enumeration of a certain Mrs. Beale's losses in 1712, of "a green silk-knit waistcoat, with gold and silver flowers *all over it*, and about fourteen yards of gold and silver *thick* lace on it, and a petticoat of rich strong flowered satin red and white, all in great flowers or leaves, and scarlet flowers, with black specks brocaded in, raised high, like velvet or shag;" from all which it appears, that to overlay satin with gold lace and extravagantly-sized flowers, and load the figure with all the obtrusive finery possible, was the chief end of dressing at this time. The loss of Mr. John Osheal in 1714 gives us a few items of a gentleman's wardrobe: he was robbed of "a scarlet cloth suit, laced with broad gold lace, lined and faced with blue; a fine cinnamon cloth suit, with plate buttons, the waistcoat fringed with a silk fringe of the same colour; and a rich yellow flowered satin morning-gown,

lined with a cherry-coloured satin, with a pocket on the right side."

The first George was still less inclined to the freaks of fashion than Anne; indeed from the days of Charles II. until the accession of George III., we find little court encouragement given to dress. George I., naturally heavy, had imported two excessively ugly German mistresses, who were neither young nor gay, and one (the Countess of Platen, afterwards created Countess of Darlington) was so unrestrained by form as never to encumber herself with stays! If these tastes, or want of tastes, effected any thing in the tone of the prevailing fashions, it was only by instilling a Quaker-like solemnity of cut into them. Noble says, "there was not much variation in dress during this reign. The king was advanced in years, and seldom mixed with his subjects; and the act which precluded the granting of honours to foreigners prevented many German gentlemen from visiting England. There was no queen in England; and the ladies who accompanied his Majesty were neither by birth, propriety of conduct, age, nor beauty, qualified to make any impression on prevailing modes. The peace with France caused more intercourse between the two countries than had subsisted for many years, but so little as to be scarcely worth notice." A general idea of London groups may be formed from the following account of the company of all sorts assembled in "The Folly," a floating music-room and house of entertainment on the Thames, opposite Somerset House: "At the north end were a parcel of brawny fellows with mantles about their shoulders, and blew caps upon their heads. Next to them sate a company of clownish-look'd fellows, with leathern breeches and hobnailed shoes. Just about the organ, which stood in the south-east part of the room, stood a vast many dapper sparks, with huge pow-

dered perukes, red-heel'd shoes, laced cravats, and brocade wastecoats, intermingled, like a chessboard, with men in dark long habits, whose red faces were cover'd with large broad-brim'd hats."[1]

Dr. John Harris, afterwards Bishop of Llandaff, published in 1715 a *Treatise upon the Modes, or a Farewell to French Kicks;* the principal end of which was to prove the folly of copying French fashions. He says, "we cannot but esteem it an ill choice to give up our laurels in exchange for a broad-brimmed hat; or to receive dictates, which are the effects of conquering valour, from men whom it was once, and that so lately, in our power to extirpate."[2] He has no quarrel with those who adopt the French coats made "in their late mourning for the Dauphin, which were open from the wrist to the elbow, and wide in the waist to a great extreme, and unusually long," and which he says was "a fashion afterwards very much encouraged in Britain;" but he is fully prepared to assert that the modification of the article, and sometimes its disfigurement, is all the credit due to them: "Let us therefore allow them the reputation of the shoulder-knot; of the beads which are fastened to the ends of their cravats, to correct the stubbornness of their mus-

[1] "A Second Tale of a Tub; or, the History of Robert Powell, the Puppet Showman." London, 1715.

[2] The author of this queer book is so thoroughly a John Bull, that he disputes every thing with the French, and will not allow of their work being cheaper (the ordinary excuse for its purchase). He says: "Let a Briton invent some fashion at London, and it be afterwards imitated at Paris. I will engage, before it be brought to any tolerable perfection, that the Frenchman shall devour, in small prick'd (sour) wines and frogs, as much as the work would be worth at London." And, in the same spirit of detraction, he says of the ladies of France: "According to the humour of the dress which they follow at present, there cannot in painting be a better likeness of a *Magdalen* than a French lady in a state of compunction."

lin; of ten thousand kinds of buttons; of the soldier's and the jockey's sleeve; the two sorts of pockets—the long pocket, with a plain or indented flap—the cross-pocket, with the round, or the trefoil, or scollop flap; of the different magnitude of pleats, which differ also from time to time in number, but always agree in the mystic efficacy of an unequal number." The beau of 1727 is described in *Mist's Journal* as dressed in "a fine linen shirt, the ruffles and bosom of Mechlin lace; a small wig, with an enormous *queue*, or tail; his coat well garnished with lace; black velvet breeches; red heels to his shoes, and gold clocks to his stockings; his hat beneath his arm, a sword by his side, and himself well scented!" The accompanying engraving shews the gentleman's dress

of the middle of the reign, and is copied from one of the prints after Picart, satirically illustrative of the South Sea bubble, 1720. The seated figure is intented for a thoughtless exquisite, lolling on two chairs, with a snuff-box in one hand and a tasselled cane in the other: the heavy cut of the whole dress, with its ample folds, large pockets, and wide cuffs, recall Harris's description just

quoted. The other figure, of a calculating shareholder, is dressed similarly, except that his coat is larger and does not fit so smartly as the other, who has it buttoned tightly at the waist, in accordance with the custom of the day; and the coat was so cut that it rather hung over the buttons, spreading from the neck in an oval opening to the waist, which shewed the laced frill or cravat beneath.

"George II. reviewed the Guards in 1727, habited in grey cloth faced with purple, with a purple feather in his hat; and the three eldest princesses 'went to Richmond in riding habits with hats and feathers and *periwigs*.'"[1]

The ladies still laced as tightly as ever. Noble tells us that Mademoiselle Pantine, a mistress of Marshal Saxe, infested us with that stiffened case which injured and destroyed the fine natural symmetry of the female form. Their hoops were as ugly and inconvenient as ever; Spanish broad cloth, trimmed with gold lace, was still in use for ladies' dresses, and scarfs greatly furbelowed were worn from the duchess to the peasant, as were riding-hoods on horseback. The mask continued in use until the following reign.

The great variety of costume worn by ladies at this time, when every one dressed only as pleased herself, is amusingly ridiculed in the *London Magazine* for October 1732, describing the introduction of a young lady from the country to a party of fashionables: "Her lady aunt was dressed in a robe de chambre; on her right sate a married lady, in a close habit resembling a *weed;* and next her a widow out of her first year, in a sarsnet hood and a loose round gown. On her left sat an elderly lady in a riding-hood, and another in a short cloak and apron; and next these appeared an agreeable young creature, in a hat ex-

[1] Whitehall Evening Post, August 17, 1727.

actly resembling what is worn by the old women in the north, with some abatement in the dimensions; and another in a velvet cap, with the black flap let down to her shoulders, of the same make with one of our Newcastle carriers. Before we broke up, there arrived two ladies out of a hack, who had just been airing; the first had her hair tucked up under a laced beaver and feather; and the second had an upright plume, with her hair dangling to her waist; and, in short, the head-dresses, with the peaks, lappets, and roundings, and the several habits, with the sleeves, robings, plates, lacings, embroideries, and other ornaments, were so various in their cut and shape that my niece imagined she was in an assembly of the wives and daughters of the foreign ministers then resident in town; and when their language undeceived her, as readily concluded her aunt had appointed a solemn masquerade, with a general exception to all visors."

The reign of George II. passed away as quietly as that of his predecessor. The general character of dress was but slightly changed. The ladies piqued themselves upon excessive simplicity; indeed "the pride that apes humility" was scarcely ever more conspicuous. The whole taste of the day was mock-pastoral; each beau was a Corydon, each lady a Sylvia; and the absurdities of a court masque, where milkmaids sported their diamonds, and shepherds carried golden crooks, was borne into private life, and an external display of country innocence adopted only to gloss over London vice. In a poem printed in 1731, entitled *The Metamorphosis of the Town, or a View of the Present Fashions*, the author imagines an elderly country gentleman, who had not seen London for forty years, seated in the Mall, and thus remarking to a gentleman beside him:

" ' Look, yonder comes a pleasant crew,
With high-crown'd hats, long aprons too;
Good pretty girls, I vow and swear—
But wherefore do they hide their ware?'
' Ware! what d'ye mean? what is't you tell?'—
' Why don't they eggs and butter sell?'—
' Alas! No! you've mistaken quite:
She on the left hand, dress'd in white,
Is Lady C——, her spouse a knight;
But for the other lovely three,
They all right honorables be.' "

The old gentleman can scarcely credit all this, and he thinks he discovers some discrepancy; for soon after he exclaims—

" ' Look, they accost some round-ear'd caps,
Straw, lined with green, their Mayday hats.
Now, sir, I'm sure you cannot fail
To own these carry milking-pail;
Their hats are flatted on the crown,
To shew the weight that pressed them down.' "

But he is quickly undeceived by his friend, who informs him that "these ladies all belong to court," and begs his attention to the lords and noblemen who are proud to join their company. The country gentleman exclaims:—

" ' Lords, call you them? stay, let me view!
Well made if nature had her due:
Nay, take my word, and handsome too.
But sure the taylor wrong'd them both
When to that suit he cut his cloath.
What straitness on the skirts appears!
The neck is rais'd up to the ears;
Which to the flattest shoulders give
A rising fulness. As I live!
The hair of one is tied behind!
And platted like a womankind!!
While t'other carries on his back,
In silken bag, a monstrous pack:

But pray, what's that much like a whip,
Which with the air does wav'ring skip
From side to side, and hip to hip?' "

To which he receives for answer :—

" ' Sir, do not look so fierce and big,
It is a modish pigtail wig.' "

Fig. 2 of the cut here introduced depicts one of these wigs, copied from Hogarth's Modern Midnight Conversation. The tail is plaited in the taste of the Swiss female peasantry, having a black tie at the top, and another at the bottom. The wig is not flowing at the sides, but consists only of a bushy heap of well-powdered hair. The reader who would see a more absurd specimen of these *original* pigtails would do well to look at Hogarth's print, Taste in High Life in the Year 1742, in which the old dandy wears one (intended for Lord Portmore in the dress he wore at court on his return from France). The hat of fig. 2 gives us the plainest form of cocking then adopted. Fig. 1 is the extreme of fashion, and is worn by the dissipated husband in Hogarth's immortal Marriage à-la-Mode. It is edged with deep gold lace, and surrounded by feathers. It is the evident descendant of the feathered French hat of Louis le Grand, modified by a modern taste.[1] Fig. 3 shews us a plainer and more decisively cocked hat, which was in fashion in the year 1745, and the bag-wig beneath it. Fig. 4 is a clergyman's hat of the

[1] See p. 313, where a cut of these hats is given.

same date, from Hogarth. Its plain broad brim is not upturned or cocked in any way; a broad band of twisted black cloth surrounds it, fastened in a bow at the side. The large Kevenhuller hat is depicted in fig. 5: it is of extravagant proportions, and was generally patronised by military men, or bullies about town—the Mohocks, Bloods, and other "gentleman blackguards." By the cock of the hat the man who wore it was known; and they varied from the modest broad brim of the clergy and countrymen, to the slightly upturned hat of the country gentleman or citizen, or the more decidedly fashionable cock of fig. 2, as worn by merchantmen and well-to-do would-be-fashionable Londoners; reaching the *bon ton* in figs. 1 and 3, and the decidedly obtrusive *à-la-militaire* in fig. 5. In the same way were ladies known by their hoods, and their colour was typical of the fair wearer's politics, and so were the patches of their face; for a writer of the day describes the unpleasant discovery made by a lady at a ball in a nobleman's house, who had in her hurry placed a patch on the Whig side of her face, when she was a stanch Tory, and wished so to appear. Of hoods and their meanings, see *The Spectator*, No. 265; and the works of Hogarth may be cited as affording fine examples of costume in all its varieties at this period.[1]

The group on the next page is copied from the frontispiece to a book published by E. Curll, the immortalised of Pope's *Dunciad*, and entitled *The School of Venus, or the*

[1] The escape of Lord Nithsdale from the Tower in 1715, aided by the heroism of his wife, was principally effected by the large riding-hoods then worn, and one of which he put on with a female's cloak and dress, and was allowed to pass, being mistaken for his wife. Such riding-hoods were thence called *Nithsdales*, and continued to be worn afterwards, but principally by elderly women. The old woman who deludes the country girl in the first plate of Hogarth's Harlot's Progress wears one; and the lady engraved on p. 374 has one upon her head.

Lady's Miscellany, 1739. It is a view of the Mall, with St. James's Palace and Marlborough House in the background, and the figures now submitted to the reader occupy the most prominent place. The contrast in the male costume is good, the elderly gentleman walking with the ladies wears the large cocked hat, full-bottomed tie-wig, laced cravat with long ends, and, in fact, the dress of the twenty preceding years. Not so the younger gentleman who confronts the party. His wig is exceedingly small, and so is his hat; his cravat is small, and his shirt-front frilled; his coat-collar turns over in a broad fold, strongly contrasting with the total want of collar in the previous fashions; the cuffs of his coat are made to reach above the elbow, and are not very wide at the wrist. The striking difference between those worn by the elder gentleman will be at once detected. The body of the coat fits tightly, but the skirts are very long and ample, and reach to the calf of the leg, reminding us of the words of a satirist of the day, who declares that he never sees one of these exquisites cross a road on a muddy day without wishing to exclaim, "Dear sir, do, pray, pin up your petticoats!" The elder of the two ladies wears a plain silk gown, with a double border, a black hood and scarf, with tassels at

the ends. The same are worn by the younger lady, whose stomacher is laced down the front, and she has a fringed white apron before her gown. It is said of Beau Nash, the celebrated master of the ceremonies and "king of Bath," that he had the strongest aversion to a white apron, and absolutely excluded all who ventured to appear at the assembly dressed in that manner. "I have known him on a ball-night strip even the Duchess of Q—, and throw her apron at one of the hinder benches among the ladies' women, observing that none but Abigails appeared in white aprons."—*Goldsmith's Life of Nash*, 1762.

The cut of male and female costume here given is copied from prints after Gravelot, dated 1744: they are excellent specimens of the costume of that period, shewing the variation made in the five years which passed since our last example. It will be noticed that the gentleman's coat is still very wide in the skirt, but the cuffs and hat have returned to the older fashion, the wig remaining smaller. The extravagant quaintnesses of 1739 had been by this time abandoned. By contrasting these figures with the cuts given of dresses worn during Anne's reign, the chief variations made during thirty years will be immediately perceived. The gentleman's wig flows not on the shoulders; the cuffs of his coat are larger, and reach to the elbow; the coat is not laced, and the waistcoat has a plain band of lace only; the stockings are drawn over the knee. The lady is dressed in the milkmaid taste, with a tiny hat, a plain gown open in front, a long

muslin apron reaching to the ground, wearing a hoop so formed that it allows the gown to curve gradually from the waist downward, in a more graceful manner than that engraved p. 354. One of these hoops may be seen lying in the corner of Hogarth's picture, The Death of the Earl, in Marriage à-la-Mode. Another is still more plainly depicted in plate 7 of the Industry and Idleness series. In a word, all who would be well acquainted with the costume of the day, in its general or minor features, would do well to study Hogarth.

Certainly, if the ladies had determined to do their best to excite the wrath of all satirists, nothing could better serve the purpose than the adoption of this obtrusive article of dress. Writers of all kinds, and of all degrees of reputation, agreed to ridicule it, and many not over delicately. Gay took up the subject, and in his poem, *The Hoop Petticoat*, declared its origin to be an illicit amour, and its ground of popularity the convenience with which it hid the consequences. On the other side, "some polite defenders of the late *convex cupula* hoops have observed in their favour, that they served to keep men at a proper distance, and a lady within that circle seemed to govern in a spacious verge sacred to herself." The cut here copied from a print dated 1746, will give a perfect idea of those hoops which spread at the sides, and occasioned wicked caricaturists to declare they made a lady look like a donkey carrying its panniers, and to substantiate the charge by a back view of the animal so accoutred,

contrasted by a lady dressed in her side-hoop. They were formed of whalebone; and their wearers doubled them round in front, or lifted them up on each side, when they entered a door or a carriage. The reader who will look at the painting upon the screen behind the superannuated dandy in Hogarth's Taste à-la-Mode, will see the painful cramming of a lady in a sedan chair:

> "To conceive how she looks, you must call to your mind
> The lady you've seen in the lobster confined."

Indeed, the necessary space to give an idea of freedom to the figure of a lady was considerable; for they were now not only the better, but the larger, half of creation, and half-a-dozen men might be accommodated in the space occupied by a single lady. The hoop in the preceding engraving stretches the dress out at the sides, where it rises from the ground, and allows the small-pointed high-heeled shoe to be seen. The reader who would wish to see what these shoes were like, may turn to Hone's *Every-day Book*, vol. i. col. 516, where one of the time of William and Mary is engraved; or to vol. ii. cols. 1635-6, where will be found an admirable specimen of an ancient shoe and clog. The shoe is of white kid leather, goloshed with black velvet; and there are marks of stitches by which ornaments have been affixed to it. Its clog is simply a straight piece of stout leather, inserted in the under-leather at the toe, and attached to the heel. But a still more curious example is here engraved. It is copied from a shoe and its clog in

the possession of Mrs. S. C. Hall. The shoe is of embroidered silk, with a thin sole of leather, and an enormous heel. The clog is of leather, ornamented by coloured silk threads worked upon it with a needle, the tie being of embroidered silk similar to the shoe: they were fastened by buckles of silver, enriched by precious stones. The reader cannot fail to notice the ingenious manner in which it is made to fit the raised shoe: the hollow beneath the instep being so thickened and stuffed in the clog that it forms a strong support for the foot, which it fits so tightly that it is next to impossible to lose it in walking, it being by many degrees less liable to that accident than the modern clog or patten.[1]

About 1740, another ugly novelty was introduced in the *sacque*, a wide loose gown open in front, and which hung free of the body from the shoulders to the ground, being gathered in great folds over the hooped petticoat. The hair was trimmed close round the face, which was encircled with curls, one or two falling behind, and surmounted by a little cap similar to that immortalised by Mary Queen of Scots. The lady in the cut here given wears such a cap; and her loose gown, or sacque, is negligently brought over the hoop. The gentleman's dress requires no comment, as the reader will perceive how little it varies from that worn in 1744, this print delineating the fashions of 1750, which continued to be worn during the latter end of the reign of George II.

[1] Pattens date their origin to the reign of Anne; clogs, as we have already shewn, are of considerable antiquity.

About 1752, the *capuchin*, a hood for the ladies, was introduced, which obtained its name from its resemblance to the hood of a friar, as it hung down the back when not in use as a head-covering; but the various articles worn about this period by the ladies are well enumerated in the following Receipt for Modern Dress, published in 1753:

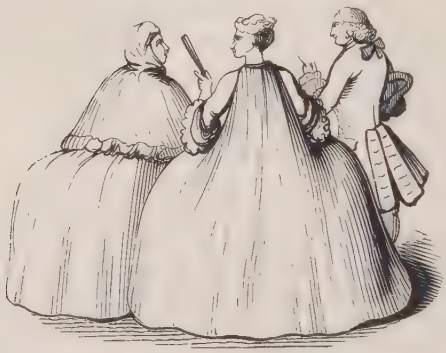
"Hang a small bugle cap on, as big as a crown,
Snout it off with a flower, *vulgo dict.* a pompoon;
Let your powder be grey, and braid up your hair
Like the mane of a colt to be sold at a fair.
A short pair of jumps, half an ell from your chin,
To make you appear like one just lying-in;
Before, for your breast, pin a stomacher bib on,
Ragout it with cutlets of silver and ribbon.
Your neck and your shoulders both naked should be,
Was it not for Vandyke, blown with chevaux de frize.
Let your gown be a sack, blue, yellow, or green,
And frizzle your elbows with ruffles sixteen;
Furl off your lawn apron with flounces in rows,
Puff and pucker up knots on your arms and your toes;
Make your petticoats short, that a hoop eight yards wide
May decently shew how your garters are tied.
With fringes of knotting your dicky cabod,
On slippers of velvet, set gold *à-la-daube;*
But mount on French heels when you go to a ball—
'Tis the fashion to totter and shew you can fall;
Throw modesty out from your manners and face,
A-la-mode de François, you're a bit for his grace."

This attack upon the ladies, of course, was not silently submitted to; and accordingly the following short poem, entitled "Monsieur A-la-Mode," appeared immediately afterwards. It is a minute and interesting record of the male dandyism of the day:

"Take a creature that nature has formed without brains,
Whose skull nought but nonsense and sonnets contains;
With a mind where conceit with folly's allied,
Set off by assurance and unmeaning pride;

With commonplace jests for to tickle the ear,
With mirth where no wisdom could ever appear;
That to the defenceless can strut and look brave,
Although he to cowardice shews he's a slave:
And now for to dress up my beau with a grace,
Let a well-frizzled wig be set off from his face;
With a bag quite in taste, from Paris just come,
That was made and tied up by Monsieur Frisson;
With powder quite grey—then his head is complete;—
If dress'd in the fashion, no matter for wit:
With a pretty black beaver tuck'd under his arm—
If placed on his head, it might keep it too warm;
Then a black solitaire, his neck to adorn,
Like those of Versailles, by the courtiers there worn;
His hands must be covered with fine Brussels lace,
With a sparkling brilliant his finger to grace;
Next a coat of embroidery, from foreigners come,
'Twould be quite unpolite to have one wrought at home;
With cobweb silk stockings his legs to befriend,
Two pair underneath his lank calves to amend;
With breeches in winter would cause one to freeze,
To add to his height, must not cover his knees;
A pair of smart pumps made up of grain'd leather,
So thin he can't venture to tread on a feather;
His buckles like diamonds must glitter and shine—
Should they cost fifty pounds, they would not be too fine;
A repeater by Graham, which the hours reveals,
Almost overbalanced with knick-knacks and seals;
A mouchoir with musk his spirits to cheer,
Though he scents the whole room that no soul can come near;
A gold-hilted sword, with jewels inlaid—
So the scabbard's but cane, no matter for blade;
A sword-knot of riband to answer his dress,
Most completely tied up with tassels of lace:
Thus fully equipp'd and attired for shew,
Observe, pray, ye belles, that famed thing call'd a beau!"

The monstrous appearance of the ladies' hoops, when viewed behind, may be seen from the cut on the following page, copied from one of Rigaud's views. The exceedingly small cap, at this time fashionable, and the close



upturned hair beneath it, give an extraordinary meanness to the head, particularly when the liberality of gown and petticoat is taken into consideration: the lady to the left wears a black hood with an ample fringed cape, which envelopes her shoulders, and reposes on the summit of the hoop. The gentleman wears a small wig and bag; the skirts of his coat are turned back, and were sometimes of a colour different from the rest of the stuff of which it was made, as were the cuffs and lappels.

The costume of the ordinary classes during the reign of the first two Georges was exceedingly simple; and consisted of a plain coat, buttoned up the front, a long waistcoat reaching to the knees, both having capacious pockets with great overlapping flaps, plain bobwigs, hats slightly turned up, and high-quartered shoes. Hogarth's Politician, supposed to represent a laceman in the Strand named Tibson, and which was painted about the year 1730, may be cited as a good example of the ordinary dress of a London tradesman. The works of this artist, particularly his Industry and Idleness, will afford abundant examples of the costume of the tradesmen and lower orders. The country girl's dress, in the first plate of The Harlot's Progress, is, in fact, the ordinary dress of the day, when an

affectation of country innocence was the rage: even the straw hats of the peasantry were introduced at court in the reign of Anne, and found the aristocracy ready to receive them, and christen them by the name of Churchills. These were followed by the Leghorn chip; and they had a long reign, being patronised by the celebrated Misses Gunning, whose beauty drove the world of fashion mad; and a rival declared that "she wanted nothing but an elegant cocked chip hat, with a large rose on the left side, and tied under the chin with cherry-coloured ribands, to make her appear as charming as either of the lovely sisters." The ribands, by their colour, in the end proclaimed the politics of the fair wearers; and white ribands denoted the adherents of the house of Stuart. This became in the end so objectionable, and acted so injuriously to the harmony of a mixed society, that some Bath ladies, with the hope of ending it, adopted the colours and symbols of both parties, trimming their hats alternately with bows of red and white riband, and displaying upon them large bunches of striped roses. The moderation of these ladies, however, was laughed at by the *ultras* of either party, and they were ridiculed as belonging to no party, and ready to join with either *pro tem.*; and the nickname of *trimmers* was given to them from the ribands they wore, which in the end affixed itself to their husbands; and is even now used to denote a many-sided weathercock politician, although its derivation is forgotten.

The army and navy, the bulwarks of England, may be typified in the cut on the next page, as they existed in 1746, from prints of that date. The sailor wears a small flat cocked hat; an open jacket, displaying his shirt, the collar being turned over on his shoulders; and loose slops, similar to the petticoat breeches of the reign of Charles II., and which are still seen on Dutch sailors, as well as upon

some of our own fishermen. The soldier is one of the Foot Guards. The reader who would wish to see more of them may consult Hogarth's March to Finchley, his Invasion of England, or Gate of Calais. The facility with which military costume may be obtained, by consulting the many prints of the battles of the Dukes of Marlborough and Cumberland, renders it unnecessary to multiply examples here. We may merely mention that scarlet with blue facings was the colour of the army during the reign of Anne. Blue and white, the naval colours, originated with George II., who saw the Duchess of Bedford in a riding-habit of blue faced with white, and it being at a time when a uniform for the navy was under consideration, he adopted these colours, having been much struck with her grace's appearance.

The pike ceased to be carried by soldiers during the wars of Anne; armour was discarded; the cartouche-box took the place of the bandolier, and the red and white feather appeared in the hat. The black cockade came into use during the reign of George II., probably to oppose as strongly as possible the Pretender's white cockade. The sugar-loaf cap of the Grenadiers, in Hogarth's March to Finchley, was adopted from the Prussians as early as the reign of Anne. These are the principal novelties which may assist in determining eras; and, in conclusion, I may again refer to the prints of the campaigns for military costume, and for that of civilians to Hogarth, Reynolds, Gravelot, Jefferys, &c., as well as to the works of the book-illustrator and caricaturist.

From the Accession of George the Third to the Year Eighteen Hundred.

The year 1760 gave a younger sovereign to the British nation than it had possessed since the days of Queen Elizabeth. George the Third was only in his twenty-third year when the sudden death of his grandfather placed him on the throne. "Yet he presented few of the graces, and none of the liveliness of youth. At the same time, he was wholly free from the vices or irregularities which commonly attend that age with personages in his situation. A few months after his accession he married Charlotte of Mecklenburgh-Strelitz, who, like himself, was decorous, devout, and rigid in the observance of the moral duties; and those who love or admire them least can scarcely deny that they contributed to a great and striking reformation of manners. Before their time the court of St. James's had much of the licentiousness of the court of Versailles, without its polish; during their time it became decent and correct, and its example gradually extended to the upper classes of society, where it was most wanted. The polish and the grace, the refinement or brilliancy, perhaps were still wanting; for neither of the two royal personages was particularly distinguished as graceful or brilliant, and the king had a strong predilection for a quiet, domestic country life, and the practical operations of farming."[1]

[1] Knight's Pictorial History of England.

With these tastes and habits, the youthfulness of either sovereign would not carry them into many fashionable extravagances; indeed, since the days of the second Charles costume seems to have had little or nothing of royal patronage, and still less of its absolute attention. The nobility and gentry started all that was new, and reigned supreme viceroys of the "ever-changing goddess," without waiting for the royal sanction to their flippancies; and their taste, or want of taste, certainly ran riot during the forty years of which we are writing to an extent that equalled the absurdities of any previous period, and which makes the history of fashion during that time more varied than that of any similar length of time. At the commencement of the reign of George the Third both ladies and gentlemen dressed simply enough, and the hoops of the ladies were of unpretending dimensions. The cut here given represents the costume of 1760. The lady has a small "gipsy hat," a long-waisted gown laced over the stomacher, short sleeves to the elbow, where very full ruffles are displayed. The gentleman's dress is only remarkable for the extra quantity of lace with which it is garnished, and for the small black cravat he wears.

In the *London Magazine*, 1763, is the following curious paragraph, which contains the detail of a lady's best dress at this time: "A young married lady, who died a few days since, was, at her own request, buried in all her wedding-clothes, consisting of a white negligée and pet-

ticoats, which were quilted into a mattress, pillows, and lining to her coffin; her wedding-shift was her winding-sheet, with a fine point-lace tucker, handkerchief, ruffles, and apron; also a fine point-lace lappet head, and a handkerchief tied closely over it, with diamond ear-rings in her ears, and rings on her fingers; a very fine necklace, white silk stockings, silver-spangled shoes, and stone-buckles."

The occasional gaudiness of ladies' dresses at this time may be gathered from an advertisement of the loss of "a brocaded lustring *sacque*, with a ruby-coloured ground and white tobine stripes, trimmed with floss; a *black* satin sacque with *red* and *white* flowers, trimmed with *white* floss; a pink and white striped tobine sacque, and petticoat trimmed with white floss; and a garnet-coloured lustring night-gown, with a tobine stripe of green and white, trimmed with floss of the same colour, and lined with straw-coloured lustring." In all which we observe the strongest opposition of bright colours in the most obtrusive and tasteless combination.

A writer in the *St. James's Chronicle* of 1763 is loud in condemnation of tradesmen who ape their betters in dress, and declares: "I am seldom more diverted than when I take a turn in the Park of a Sunday, to see what uncommon pains these subaltern men of taste make use of to become contemptible. The myriads of gold buttons and loops, high-quartered shoes, overgrown hats, and vellum-hole waistcoats, are to me an inexhaustible fund of entertainment." He then describes an interview with one, who appeared in "a coat loaded with innumerable gilt buttons; the cuffs cut in the shape of a sea-officer's uniform, and, together with the pockets, mounting no less than twenty-four. The skirts were remarkably long,[1] and the

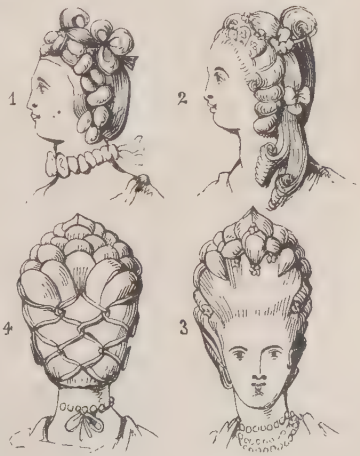
[1] In a history of Male Fashions, published in the *London Chronicle*, 1762, the writer says: "Surtouts have now four laps on each side, which

cape so contrived as to make him appear very round about the shoulders. To this he had a scarlet waistcoat, with a narrow gold lace, double lappelled; a pair of doe-skin breeches that came half-way down his leg, and were almost met by a pair of shoes that reached about three inches and a quarter above his ancles. His hat was of the true Kevenhuller size, and of course decorated with a gold button and loop. His hair was cropped very short behind, and thinned about the middle, in such a manner as to make room for a stone stock-buckle of no ordinary dimensions. To complete the picture, he carried a little rattan cane in his hand"—and by trade was a blacksmith. At the same period, another correspondent, in great alarm, calls attention to "a certain French fashion which during the present war hath gradually crept into this kingdom; a fashion which hath already spread through this metropolis, and, if not timely prevented, must infallibly infect the whole nation:" this being "an additional growth of hair, both in front and rear, on the heads of our females." He then describes the way in which it is dressed, by curling and crisping it, adding pomatum and meal; and then the barber "works all into such a state of confusion, that you would imagine it was intended for the stuffing of a chair-bottom; then bending it into various curls and shapes over his finger, he fastens it with black pins so tight to the head, that neither the weather

are called dog's ears; when these pieces are unbuttoned, they flap backwards and forwards like so many supernumerary patches just tacked on at one end, and the wearer seems to have been playing many hours at back-sword, till his coat was cut to pieces. When they are buttoned up, they appear like comb-cases, or pacquets for a penny postman to sort his letters in. Very spruce *smarts* have no buttons nor holes upon the breast of these their surtouts, save what are upon the ears, and their garments only wrap over their bodies like a morning-gown: a proof that dress may be made too fashionable to be useful."

nor time have power to alter its position. Thus my lady is dressed for three months at least; during which time it is not in her power to comb her head." Such was the beginning of a fashion which increased in monstrosity, and reigned for more than twenty years; being, in fact, the great feature of this period of English costume.

In 1767, a writer in the *London Magazine*, remarking that the English people are said to be singular for extremes in taste, adds: "I think it was never more flagrantly exemplified than at present by my fair countrywomen in the enormous size of their heads. It is not very long since this part of their sweet bodies used to be bound so tight, and trimmed so amazingly snug, that they appeared like a pin's head on the top of a knitting-needle. But they have now so far exceeded the golden mean in the contrary extreme, that our fine ladies remind me of an apple stuck on the point of a small skewer." By contrasting the head-dress of the lady in the cut already given upon page 378 with the following group, the reader will at once detect the great change effected by fashion in this particular portion of female costume. Figs. 1 and 2 are copied from engravings by G. Bickham to *The Ladies' Toilet, or the Art of Head-dressing in its utmost Beauty and Extent*, translated from the French of "Sieur Le Groos, the inventor and most eminent professor of that science in Paris," published in 1768. The figures in this very cu-



rious book (of which there are thirty), were so much admired in Paris, that we are told, "not only all the hair-dressers of any note have them, both plain and coloured, in their shops, but every lady's toilet is furnished with one of them, very elegantly bound, and coloured to a very high degree of perfection." To describe fig. 1, in the author's own words: "This head is dressed in two rows of buckles (or close curls), in the form of shell-work, barred and thrown backwards; two shells, with one knot in the form of a spindle, composed of a large lock or parcel of hair, flatted, or laid smooth, taken from behind the head, in order to supply the place of a plume or tuft of feathers." Fig. 2 is "dressed with a row of buckles, the roots whereof are straight, two shells (on the crown of the head), and a dragon or serpent (at the side of the head, reaching to the shoulders), composed of two locks of hair taken from behind the head, with a buckle inverted (running upwards from the nape of the neck to the crown, where it is fastened by a comb). These serpents or dragons are seldom worn but at court-balls, or by actresses on the stage." It would be impossible to do more than give types of a fashion that was so varied and so elaborate, which increased both in size and intricacy of fancy during the next two years, as we may judge from figs. 3 and 4, a back and front view of a lady's head, from *A Treatise on Hair*, by David Ritchie, hairdresser, perfumer, &c.; for in these days hairdressers were great men, and wrote books upon their profession, laying no small claim to the superior merit of "so important an art;" and not content with merely describing the mode of dressing the hair, "favoured the world" with much learning on the origin of hair, affirming it to be "a vapour or excrement of the brain, arising from the digestion performed by it at the instant of its nourishment;" with many other

curious and learned conclusions, into which we cannot think of following them. The figures selected from this book will shew with what care and dexterity ladies' heads were then dressed, "with many a good pound of wool" as a substratum, over which the hair was dextrously arranged, as the reader here sees, then bound down with reticulations, and rendered gay with flowers and bows. Heads thus carefully and expensively dressed were, of course, not dressed frequently. The whole process is given in the *London Magazine* of 1768: "False locks to supply deficiency of native hair, pomatum in profusion, greasy wool to bolster up the adopted locks, and grey powder to conceal dust." A hairdresser is described as asking a lady "how long it was since her head had been opened and repaired; she answered, not above nine weeks; to which he replied, that that was as long as a head could well go in summer; and that therefore it was proper to deliver it now, as it began to be a little *hazarde*." The description of the opening of the hair, and the disturbance thereby occasioned to its numerous inhabitants, is too revolting for modern readers; but the various advertisements of poisonous compounds for their destruction, and the constant notice of these facts, prove that it is no exaggeration. Persons who are sceptical on many subjects of costume, and who doubt the accuracy of the old illuminators and sculptors in their representations of the female headdress of their own times, would do well to consider whether any fashion more ugly or disgusting can be found than this, in vogue so very recently, or that looks more like caricature.

The dresses worn by the figures in the next page are good specimens of the costume of 1770. They are copied from an engraving in the *Lady's Magazine*, and represent a scene in *Love in a Village*. It is thus introduced: "As

the stage is the standard of taste with respect to dress, we had recourse to it on the present occasion, and have presented our readers with a genteel undress, in which Miss Catley appeared in the character of Rosetta." The other characters are Young Meadows and Justice Woodcock. The former gentleman is fashionably dressed in

"Bagwig, and laced ruffles, and black solitaire;"[1]

the latter is in the quiet bobwig, large cocked hat, top-boots, and loose coat of a country squire. Rosetta is in the first fashion: her head-dress is of the simple form; a plain toupee turned up in a club behind, and secured to the crown of the head by a large bow of riband; a plain tie of puffed riband is worn round her neck (which may be seen on a larger scale in fig. 1 of the previous cut, it being a very fashionable ornament); a gown short in the

[1] This article of dress was a broad black riband worn round the neck, and was extremely fashionable: in Anstey's *New Bath Guide* it is asked—

"What can a man of true fashion denote
Like an ell of good riband tied under the throat?"

The dress of 1766 is well described in this work; and Simkin's change from unfashionable vulgarity to dandyism in dress consists in the adoption of a silk coat with embroidered cuffs, a Nivernois hat, bagwig, ruffles, solitaire, buckles set with stones, cameo brooches, silk stockings, snuffbox, and muff. The twelfth letter contains a descriptive and humorous satire on the ladies' enormous head dresses. Many satirical remarks on dress are scattered through the work.

sleeve, open in front, and setting out fully behind, shewing the petticoat covered with rows of furbelows beneath it. As the period of this opera was the time then present, of course all the characters exhibited the first-rate dress of the day; but at this period it was unusual to study any thing like accurate costume upon the stage, and

"Cato's long wig, flowered gown, and lacquered chair,"

was not more absurd than Garrick's Macbeth with a cocked hat of the last London cut, bagwig, ruffles, and full court-suit; or Mrs. Yates as Lady Macbeth, in a powdered head-dress and a hoop at least eight yards in circumference. Then an audience speculated on the propriety of the actors' adoption of modern costume for the characters they embodied; whether a Ramilie wig was not too mean for Hotspur, and whether Hamlet ought not to wear diamond knee-buckles.[1]

While these extravagances were indulged in by the rich, the humbler classes seem to have gradually adopted from them only that portion of dress that was stiff and quaker-like. The cut given on next page, from prints dated 1772, delineates the costume of plain country folks. The man's dress is more remarkable for its capacious easiness than for aught else; the absence of wig and loose twist of the neckcloth, heavy multiplicity of folds in every article of dress, enormous hat, and easy shoes, have an air of comfort that contrasts greatly with the little pleated

[1] Quin, when sixty years old, and of such corpulence as to weigh twenty stone, used to play young Chamont, in *The Orphan*, "in a suit of clothes heavy enough for Othello: a pair of stiff-topped white gloves, then only worn by attendants at a funeral, an old-fashioned major wig, and black stockings." Full-length portraits of actors in these odd suits may be seen in the plates to Bell's *British Theatre*, or in the very curious series of miniature portraits published by Smith and Sayer, 1770.

cap, stiff upturned hair, uncomfortable boddice and stomacher, in which the female is habited. Her tight sleeves, long mittens, open gown carefully held up from the ground (and frequently worn drawn through the pocket-holes), her long white apron, and all but her high-heeled shoes and buckles, are precisely the items that went to make up the dress of a charity-school girl of a few years back, when they universally appeared in the costume of the period when these schools were generally established. They may still be seen in some parish schools of the present day, that, like Christ's Hospital, pride themselves on dressing as their ancestors dressed before them.

The year 1772 introduced a new style for gentlemen, imported by a number of young men of fashion who had travelled into Italy, and formed an association called the Maccaroni Club, in contradistinction to the Beef-steak Club of London. Hence these new-fashioned dandies were styled Maccaronies, a name that was afterwards applied to ladies of the same genus. The cut given in the following page delineates the peculiarities of both. The hair of the gentleman was dressed in an enormous toupee, with very large curls at the sides; while behind it was gathered and tied up into an enormous club, or knot, that rested on the back of the neck like a porter's knot; upon this an exceedingly small hat was worn, which was sometimes lifted from the head with the cane, gene-

rally very long, and decorated with extremely large silk tassels; a full white handkerchief was tied in a large bow round the neck; frills from the shirt-front projected from the top of the waistcoat, which was much shortened, reaching very little below the waist, and being without the flap-covered pockets. The coat was also short, reaching only to the hips, fitting closely, having a small turn-over collar as now worn; it was edged with lace or braid, and decorated with frog-buttons, tassels, and embroidery; the breeches were tight, of spotted or striped silk, with enormous bunches of strings at the knee.[1] A watch was carried in each pocket, from which hung bunches of chains and seals: silk stockings and small shoes with little diamond buckles completed the gentleman's dress. The ladies decorated their heads much like the gentlemen, with a most enormous heap of hair, which was frequently surmounted by plumes of large feathers and bunches of flowers, until the head seemed to overbalance the body. The gown was open in front; hoops were discarded except in full-dress; and the gown gradually spread outward from the waist, and trailed upon the ground behind, shewing the rich laced petticoat ornamented with flowers and needlework; the sleeves widened to the elbow, where a succession of ruffles and

[1] A celebrated criminal — Jack Rann — was known as "sixteen-stringed Jack," from his constant patronage of this fashion. See his Life in that great source of inspiration to modern novelists — the *Newgate Calendar*.

lappets, each wider than the other, hung down below the hips.

The *Lady's Magazine* for March, 1774, thus describes the fashionable dress of the day: "The hair is dressed very backward and low, with large flat puffs on the top; toupee not so low. A bag, but rather more round. Three long curls, or about six small puffs, down the sides. Powder almost universal. Pearl pins and Italian lappets fillegreed with flowers, which give them a very becoming look. This has but lately been seen, as it is quite a new fancy of Lady Almeria C——. Round the neck German collars, which are quite a late fashion, or pearls. Sacques, a beautiful new palish blue, or a kind of dark lilac satin. Trimmings, large puffs down the sides, with chenille silver, or gold, or blond. Stomacher crossed with silver or gold cord. Fine laced ruffles; satin-embroidered shoes, with diamond roses; small drop-earrings; Turkey handkerchiefs. *Undress:*—Hair rather higher. There are three sorts of new undress caps: the one a quartered cap, almost the same as a child's; the other an extremely deep wing, which falls on the hind part of the head; round, or Turkey lappets—this is a very elegant hat cap; the third, a small, wide, shallow wing, with lappets tied in bunches—this is also a hat cap. Very small chip hats, with small double rows of puffs of lilac riband; or pale pink hat, covered with lace, quartered with Turkey turban. Cloaks, sage-green mode, or light brown, with white ermine. Trimming of the gowns, white tissue or brown satin." And in July we are told, "Lady A. C—— (Almeria Carpenter, a famous leader of fashion) was dressed at Ranelagh, the last full night, with nothing on her head but a row of pearls in a chain across her hair, and a beautiful pearl feather on the left side, which had a very elegant effect;" and that "broad black collars or

pearls, dropping in about nine rows," were worn round the neck; "stays high behind, and very low before; no earrings; sacques trimmed with tassels or waves, and corded across the stomacher with gold or silver twists. Deep ruffles, low shoes, large roses, Persian gloves worked with gold, rings and bracelets."

The same periodical favours us with an engraving from which the cut here given was copied, of Two Ladies in the newest dress; from drawings taken at Ranelagh, May 1775. The head-dresses of both are curious: the front lady wears hers in a "half-moon toupee," combed up from the forehead, large curls at the sides, with one very broad one beneath each ear; a plume of feathers surmounts this structure. Round the neck a tight simple riband is worn. The gown is high behind, and low at the breast, having a stomacher over which it is laced with gold or silver twist, and a large bunch of flowers is stuck in the breast, the body being tightly confined in stays, strengthened with steel "busks."[1] The sleeves are tight, with cuffs at the elbows, and the smallest amount of ruffle, as

[1] It was the fashion to educate girls in stiffness of manner at all public schools, and particularly to cultivate a fall in the shoulders, and an upright set of the bust. The place of the bunch of flowers in the above example was occupied at schools by a long stocking-needle, to prevent girls from spoiling their shape by stooping too much over their needlework. This I have heard from a lady long since dead, who had often felt these gentle hints, and lamented their disuse.

if to form a contrast as strong as possible to the fashion worn two years previously, which has been already engraved and described. Long gloves are worn, and fans constantly seen. The gown, or polonese, as it was termed, is open from the waist, and it is gathered in festoons at the sides,[1] the edges being ornamented with silk riband in puffs, forming a diamond-shaped pattern, and edged with lace, the petticoat being similarly decorated; small high-heeled shoes with rosettes complete the dress. The second lady has her hair dressed in a large club, surmounted by rows of overhanging curls of considerable dimensions, above which an ornamental bandeau is placed, from which hang two lace lappets; her sleeves are decorated with rows of pleated riband, encircling the arm, which it became a fashion to wear of a different colour to the gown; her gown is tied up behind with bows of silk riband; and it will be perceived that small hoops are worn by both ladies, which appear to have been placed rather lower than they were originally.

In the *London Magazine* account of the birthday levee at St. James's, June 23, 1775, we are told that "the ladies' hair was, with few exceptions, a kind of half-moon toupee, with two long curls, the second depending opposite each other below the ear; the hind part was dressed as usual, for few ladies had the addition of broad braided bands crossing each other, as if to confine as well as ornament the back of the head, which now appears at inferior places

[1] In the *Lady's Magazine* for July 1774, it is noticed that "Lady Tufnell has the genteelest fancy in an undress now in London. She chiefly wears a white Persian gown and coat, made of Irish polonese, and covered with white or painted spotted gauze, which is very much the taste. The Irish polonese is made very becoming: it buttons down half the arm, no ruffles, quite straight in the back, and buttons down before, and flies off behind, till there is nothing but a kind of robe behind, except the petticoat; a large hood behind the neck; short black and white laced aprons or painted gauze."

of public resort." By which it would appear that the highest style of head-dressing, as depicted in the engraving on page 381, fig. 4, had become vulgar. They go on to say: "The caps were flat and small, consisting merely of two diminutive wings, a little poke, and light flowing lappets; and the chief of the clothes suitable to the season, viz. light grounds, with either brocade or silver running sprigs. As her Majesty, however, is pleased to wear bows of riband instead of any other stomacher, and sleeve-knots of a different colour to her gown, it is presumed it will soon grow into fashion with other ladies."

The follies of the ladies' dresses are thus ridiculed in the *London Magazine* for 1777:

"Give Chloe a bushel of horse-hair and wool;
Of paste and pomatum a pound;
Ten yards of gay ribbon to deck her sweet skull;
And gauze to encompass it round.

Of all the bright colours the rainbow displays
Be those ribbons which hang on her head;
Be her flounces adapted to make the folks gaze,
And about the whole work be they spread.

Let her flaps fly behind for a yard at the least;
Let her curls meet just under her chin;
Let these curls be supported, to keep up the jest,
With an hundred instead of one pin.

Let her gown be tuck'd up to the hip on each side;
Shoes too high for to walk or to jump;
And to deck the sweet creature complete for a bride,
Let the cork-cutter make her a rump.

Thus finish'd in taste, while on Chloe you gaze,
You may take the dear charmer for life;
But never undress her, for, out of her stays,
You'll find you have lost half your wife!"

The constant variation in the dress and undress of the

ladies is well ridiculed in the following lines from the *Universal Magazine*, 1780. The writer says they appear

> " Now dress'd in a cap, now naked in none ;
> Now loose in a *mob*, now close in a *Joan ;*
> Without handkerchief now, and now buried in ruff ;
> Now plain as a quaker, now all of a puff ;
> Now a shape in neat stays, now a slattern in *jumps ;*
> Now high in French heels, now low in your pumps ;
> Now monstrous in hoop, now trapish, and walking
> With your petticoats clung to your heels like a maulkin ;
> Like the cock on the tower, that shews you the weather,
> You are hardly the same for two days together."

The head-dresses of the ladies still continued as monstrous as ever, and were as severely satirised as heart could wish, but without producing any effect. Plumes of feathers of enormous magnitude, and of all the colours of the rainbow, were worn; and chains of pearls, or beads, hung around the mass of hair which formed the outside covering of the heap of tow within. Bunches of flowers were also stuck about the head, surmounted with large butterflies, caterpillars, &c., in blown glass, as well as models, in the same brittle materials, of coaches and horses and other absurdities. The caricaturists were busy; and one wicked wag published a print called *Bunter's Hill*, in which a lady's head-dress was laid out as a dustman's ground: on the apex is seated a group of cinder-sifters, while a dust-cart winds its way up one side, and a sow and pigs make their home in the large curls beneath. Among the rest, the author of the *New Bath Guide* wrote the following "humorous description of a modern head-dress in 1776:

> " A cap like a bat,
> (Which was once a cravat)
> Part gracefully platted and pinn'd is;

Part stuck upon gauze,
Resembles mackaws,
And all the fine birds of the Indies.

But above all the rest
A bold amazon's crest
Waves nodding from shoulder to shoulder;
At once to surprise,
And to ravish all eyes,
To frighten and charm the beholder.

In short, head and feather,
And wig altogether,
With wonder and joy would delight ye;
Like the picture I've seen
Of th' adorable queen,
Of the beautiful, blest Otaheite.

Yet Miss at the rooms
Must beware of her plumes;
For if Vulcan her feather embraces,
Like poor Lady Laycock,
She'll burn like a haycock,
And roast all the Loves and the Graces."

The *Lady's Magazine* of May, 1775, notices fashionable full dress as consisting of "the hair all over in small curls, with pearl pins, starred leaves, and large white or coloured feathers, and two drop-curls at the ears. Round the neck small pearls or collars; Ranelagh tippets, or rattle-snake tippets, of fine blond stuck with flowers, and rows of beads hanging over the shoulders; powder universal; sacques trimmed in made flowers, gauze, and deep flounces. Pale pinks, pearl greens, and blue lilacs, the most favourite colours. Satin slippers. For *undress*:—All sorts of worked gowns over small hoops; various sorts of hats, and bonnets very much worn; long cloaks; night-gowns in the French-jacket fashion, flying back, and tying behind with large bunches of riband; sashes round the waist, and fastened with a small buckle; short aprons;

shoes with buckles. *Riding dress:*—Made with lilac buttons and frogs, lined with silk; colours, the light mahogany, pearl greens, cinnamon and dark browns, light blue, lilacs, and white silks; fantail hats, with turbans and feathers."

In 1776 the fashionable writer in the *Lady's Magazine* notices that "ladies' hair in front is high and thrown back; not so broad as has been worn; the hind hair in a puff-bag, with slab curls above it, and intermixed with white tiffany and beads. Turbans more the taste than caps, with large coloured roses. Lace and pearl feathers. Round the throat narrow cord or riband, to hang down with a pendent cross or heart; round the neck the queen's ruffs, or lace tippets; narrow tuckers; stays exceedingly low; sacques without robings, very low behind, and falling off the shoulders; large hoops; the large boot-cuff. Trimming, all fancy; favourite colours, the damson, Spanish brown, and full pinks. Shoes with buckles and *flat heels*. *Undress:*—Large wing caps; chip hats ornamented with lace, stars, roses, flowers, and fruit. Very large cloaks, all coloured satins, trimmed with black lace; white with coloured ermine. The most elegant are tiffany, lined with white and trimmed with rich blond in scallops. *Polonese:*—These dresses are very much the taste, and various are the makes by many worn in assemblies and public places as a full dress; but by people of fashion confined wholly to an undress. The Italian polonese is by much the most smart and becoming. Short aprons, round cuffs, and slippers are worn." It is also noticed that the writer saw "at Ranelagh many heads were lowered; and I with pleasure viewed the Duchess of D—'s fine face ornamented more naturally, and with but three feathers instead of seven. Lady S—'s head was the most beyond the bounds of propriety, she having so many plates of fruit placed on

the top pillar, and her hair being without powder, it was not so delicate a mixture." From this period until 1785, the head-dress seems to have presented the most obtrusive feature of a lady's dress, and to have constantly excited the remark and ridicule of the press. It will, however, be impossible to notice here all its varieties; but as no specimens of out-door head-dresses have been given, we may turn our attention to them; and the following cut may help to assist the reader in comprehending some few.

Fig. 1, from a print in the *Universal Magazine* for 1773, shews the ordinary flat hat of a country girl. It is trimmed with riband, and was worn by all women of the lower ranks. The last persons to discard this fashion were the fish-women and fruit-sellers, to whom it was exceedingly convenient, allowing their baskets to repose safely on the head. Fig. 2, of the same date, is a winter hat of black silk, worn by women of the middle classes. Of course neither of these hats would suit the wearers of the fashionable head-dresses, for whom such head-coverings as figs. 3 and 4 were constructed; but any covering was seldom wanted, as a lady of the first fashion could always insure safety from accidents by keeping in her coach or sedan. Fig. 3 is a calash from a print dated 1780. It was made like the hood of a carriage, and could be pulled over the head by the string which connected itself with the whalebone hoops; it was first introduced in 1765. Caps, however, were sometimes

made fully as extravagant to cover the immense heap of hair then worn, above which they rose, and spread out at the sides in a pile of ribands and ornament. Fig. 4 is copied from a print of the newest fashion in 1786; and the lady is described as wearing "a spotted gauze Therese (for so the large kerchief that enclosed the head was termed) over a round cap, fastened with a head-band tied in a loose knot." Her hair is combed upward from the forehead, and falls on each side of the head in broad curls. About this time the heads of the ladies began to lower, and the hair was allowed to stream down the back; a fashion attributed to the taste of the reigning portrait-painters of the day, with Sir Joshua at their head. Hats of immense circumference of brim, turned down back and front into a half circle, with flat crowns and plumes of feathers, which were tied beneath the chin by broad silk ribands, became fashionable; and mob-caps, that covered the hair, were worn with a full caul and deep border, secured by a broad riband, much more plain than becoming.

The engraving here given of "fashionable riding-dresses in August 1786" exhibits a lady in such a hat, garnished with large bows of silk ribands round the crown; her hair is powdered, and "frizzed" at the sides, but long curls repose on the shoulders or flow behind the head; her riding-habit is made with an overturning col-

lar and cape, like the men's coat then worn, which is seen on the companion figure of a gentleman, who also wears a hat of most capacious brim, with a very broad hatband and buckle; a powdered wig and pig-tail; a short waistcoat; an exceedingly long-tailed coat, having very large buttons; tight buckskin breeches, buttoned at the knee, and tied above and below it with bunches of riband. His boots are of very odd form, like modern Hessians, except that the point is behind and not in front of the leg. These long-tailed coats and extensive collars became quite the fashion now, and were cut away in front to a "sparrow-tail" behind, completely putting to flight the broad-skirted garments which had so long reigned supreme, and which were now exclusively monopolised by the elders of the community.

In 1788 "the ladies' fashionable full-dress of Paris" was a powdered wig, or the natural hair, arranged as wide as it was before high, in a series of large curls all round the head, the hair beneath, at the back, flowing down to the waist in loose curls; it was surmounted by a gauze kerchief and feathers, and ornamented by a wreath of flowers. The neck and breast was entirely concealed by a full white *buffont*, which stuck out from beneath the chin like the breast of a pigeon; the sleeves had ruffles at the elbow, cut at the edges into points or zig-zags; small hoops were worn; the gown was still open, and trailed upon the ground behind; cambric aprons were worn with lace borders, and high-heeled shoes and buckles.

Until the period of the French Revolution no very extraordinary change had taken place in male or female costume since the Maccaroni period. The dresses of the gentlemen, which had then become less loose and capacious, so continued, and the waistcoat really went not below the waist; the coat had a collar which gradually became

larger, and very high in the neck, about 1786. Wigs had become less "the rage;" and in 1763 the wig-makers thought necessary to petition the king to encourage their trade by his example, and not wear his own hair: a petition that was most unfeelingly ridiculed by another from the timber merchants, praying for the universal adoption of wooden legs in preference to those of flesh and blood, under the plea of benefiting the trade of the country. But the French Revolution in 1789 very much influenced the English fashions, and greatly affected both male and female costume; and to that period we may date the introduction of the modern round hat in place of the cocked one; and it may reasonably be doubted whether any thing more ugly to look at, or disagreeable to wear, was ever invented as a head-covering for gentlemen. Possessing not one quality to recommend it, and endowed with disadvantages palpable to all, it has continued to be our head-dress till the present day, in spite of the march of that intellect it may be supposed to cover. It is seen in Parisian prints before 1787.

French male costume was speedily adopted; and the gentlemen of 1793 dressed as they are here represented from a print of the period. The figure to the left is in true Parisian taste: he wears the high sugar-loaf hat in which the revolutionary heroes of that frightful era enshrined their evil heads, when Paris became a Golgotha; his flowing hair powdered (for powder was

not discarded finally till some years afterwards, although the queen and princesses abandoned it in this year), a loose cravat of white cambric tied in a large bow, a frilled shirt, a white waistcoat with red perpendicular stripes, a long green coat, with a high collar and small cuffs, buttoned lightly over the breast, from whence it slopes away to the hips, having very wide and long skirts—in fact, very like the "Newmarket cut" of the present day. His breeches are tight, and reach the ankle, from whence they are buttoned at the sides up to the middle of the thigh; and he wears low top-boots. The companion figure has a hat with a lower crown, his hair is powdered, flows loosely, and is tied in a club behind, pigtails having gone out of fashion with all but elderly gentlemen; his coat is similar to that of his companion; he wears very small ruffles at his wrist, which barely peep from the cuff; he has knee-breeches of buckskin, which were now "immense taste;" and his shoes are tied with strings, buckles having become unfashionable.

In 1789 the ladies began to relieve themselves of their load of hair, wearing it "frizzled" in a close bush all over, with pendent curls on the back and shoulders; the high sugar-loaf bonnet of the French peasants was introduced, and trimmed with deep lace, so that they hung over the face with all the effect of an extinguisher. Two of these ugly inventions are engraved on next page, from a print dated 1790. It is not easy to conceive any thing more unbecoming, and it excites surprise how any invention with so little to recommend it could be universally adopted. The entire dress is ungraceful: the full buffont, the little frilled jacket, the tight sleeves, are all unpicturesque, and are only so many instances of the utter want of taste in dress exhibited at this period by the rulers of fashion. All sorts of uglinesses were invented and worn, answer-

ing to all kinds of queer names. About 1783, the manufacture of straw being carried to great perfection, it was introduced as an ornament to dress, and became, under the patronage of the Duchess of Rutland and other noble ladies, quite "the rage." We are told, in the *European Magazine* for that year, that "to give an account of the straw ornaments they have in a great measure given birth to, and continue to patronise, would be tedious even to the first votary of fashion. Paillasses, or straw coats, are very much in use: this manufacture is borrowed from the French, and is very neat; they are in sarsnet, calico, fine linen, or stuff, trimmed and ornamented with straw." Another correspondent, after detailing the fashionable dress of the day, ends by exclaiming, "Straw! straw! straw! every thing is ornamented with straw; from the cap to the shoe-buckle; and Ceres seems to be the favourite idol with not only the female, but the male part of the fashionable world; for the gentlemen's waistcoats are ribbed with straw, and they look as if they had amused themselves in Bedlam for some time past, manufacturing the flimsy doublet." This fashion, after having gone the rounds of

aristocratic life, descended to the commoners; and as late as 1795, a caricature of a female, styled a "bundle of straw," was published to ridicule the taste. This was the era of straw bonnets, which were worn in 1798 precisely of the shape and form still common.

In 1794 short waists became fashionable; and that portion of the body which fifteen years previously had been preposterously long, reaching nearly to the hips, was now carried up to the arm-pits. This absurdity occasioned a waggish parody on the popular song, "The Banks of Banna," which begins with—

"Shepherds, I have lost my love;
Have you seen my Anna?"

The parody began with—

"Shepherds, I have lost my waist;
Have you seen my body?"

The gown was worn still open in front, but without hoops, and fell in straight loose folds to the feet, which were decorated with shoes of scarlet leather. Immense earrings were worn; the hair was frequently unpowdered, and from 1794 to 1797 large ostrich or other feathers were worn, singly, or two and three together, of various bright colours, blue, green, pink, &c., standing half a yard high.

The fashionable walking-dresses of 1796 are given on the next page from a print in the *Gallery of Fashion*, published in the May of that year. The head-dress of the front lady consists of a cap, completely overloaded with bows, tassels, ribands, and feathers, with a gauze veil hanging round the neck behind; it has much the look of those still to be seen in France. Her waist is girdled by a pink silk riband, immediately under the armpits. She wears a white gown, with pink spots; muslins and calicoes

with printed patterns having usurped the place of silks, and the dress of a lady being considerably thinner and lighter than it used to be. The sleeves are loose, gathered in puffs midway between the shoulder and elbow, where they end. A long black scarf, of gauze or silk, hangs over the shoulders: they were at this time very fashionable. The other lady wears a straw hat, the brim scarcely projecting over the eyes—it is decorated with green bows and feathers; a plain light-blue gown; a yellow shawl with a flowered border; and long yellow silk gloves, reaching to the elbow, where they meet the gown-sleeve. Both ladies carry the then indispensable article—a fan.

Although the hoop had been happily discarded in private life, it appeared regularly at court in as great state as ever. Witness the figure here copied of a lady's court-dress in 1796. Not since the days of its invention was this article of dress seen in more full-blown enormity; and, as if to increase its size in the eye of the spectators, immense bows of riband,

cords, tassels, wreaths of flowers, and long swathes of coloured silks, are twisted around and hung about it, in the most vulgar style of oppressive display. The pinching of the waist becomes doubly disagreeable by the contrast with the petticoats, and the head, overloaded as it is with feathers, jewels, ribands, and ornament; and, altogether, the unfortunate wearer seems to be imprisoned in a mass of finery sufficient to render her immovable. All the inconvenience and crush of a St. James's levée could not, however, banish these monstrosities, until George IV. abolished them by royal command.

The modern-antique style of dress, an attempt to engraft a classical taste in costume (as introduced in furniture), now appeared; the result of the French Revolution, when every brawler believed himself a Cato or a Brutus,[1] and an air of ghastly burlesque was cast over scenes of blood at which humanity sickens, by a misplaced assumption of classic patriotism. This modification of the antique habit had a good effect, inasmuch as it encouraged simplicity; and the female costume up to 1800 was, in truth, unpretending and lady-like. Open gowns were discarded, and waists about 1798 became longer, until at the end of the century they regained their proper shape.

The walking and evening-dress of ladies, in 1779, is given in the cut engraved on the next page. The latter is tasteful and free of all extravagance, and has a modesty and simplicity worthy of praise, the red bunch of feathers over the head being its only absurdity. The gowns were made wide in the skirt, with a short train. The walking-dress is exceedingly simple: a dark scarf is thrown over the shoulders, and the white muslin bonnet is decorated with rows of blue riband. The chief absur-

[1] The rough cropt head then fashionable was termed "a Brutus," by the French, after the great hero of antiquity, whom they especially reverenced.

dities, as usual, occupied the head; and certainly any thing more ugly than some of the low, flat, projecting bonnets of silk, straw, and gauze now worn, could not easily be found. A more becoming mode of dressing the hair was adopted: short curls hung round the face, and reposed on the neck. Turbans, adorned with small feathers and jewels, were sometimes worn, or the hair was simply confined by a silken band and a jewel, and occasionally decorated with jewellery and feathers.

* * * *

"Thus far, with rough and all unable pen,
Our bending author hath pursued the story;"

and having arrived at the threshold of the present century, he bequeaths the chronicle of its fashions to some future historian, closing his own notices with the hope that the reader is neither wearied nor uninstructed by his labours, and respectfully bidding him

"Hail! and fare you well!"

GLOSSARY.

GLOSSARY.

ACKETON (*Fr.*). A quilted leathern jacket worn under the armour. In the *Romance of Alexander* (14th century), a knight is pierced

> "Through brunny and shield to the *akedoun*;"

and in *Richard Cœur de Lion*, that sovereign fights with a knight, and

> "Such a stroke he hym lente
> That Richard's feet out of his styropes went,
> For plate, nor for *acketton*,
> For hauberk, nor for gampeson.
> Such a stroke he had none ore
> That dydde him half so much sore."

In a wardrobe account of the time of John, in the Harleian Library, No. 4573, is an entry for a pound of cotton to stuff an acketon for that king, which cost twelve pence; and the same amount was expended in quilting or stitching it.

Chaucer, in his *Rime of Sir Thopas*, tells us that the knight wore

> "Next his shirt an *haketon*,
> And over that an habergeon."

Thynne, in his *Animadversions on Chaucer*, 1598, says: "Haketon is a sleveless jackett of plate for the warre, covered with any other stuffe; at this day also called a jackett of plate. Suche aketon Walter Stapleton, bishoppe of Excester and custos or warden of Londone, had upon hym secretlye, when he was apprehended and behedded in the twentyeth yere of Edwarde the Second."

Sir S. R. Meyrick, in his *Critical Inquiry into Ancient Armour*, inclines to consider that this military garment was "not introduced into England until the time of Richard the First, after which it became, and continued for a long time, very prevalent." (Vol. i. 48.)

It appears to have been derived from the Asiatics during the crusades; "and this," says Meyrick, "countenances the supposition of Perizonius, who supposes the word a corrupted pronunciation of the Greek ὁ χιτων. Whether the Turks had adopted the Greek name and corrupted it, or the garment was originally Asiatic, and called by the Greeks, who might be ignorant of its real name, *ho hiton, i.e.* the tunic, when asked by the inquiring crusaders, may be matter of doubt; but the several corruptions of the word are in this order—hoketon, hoqueton, hauqueton, hauketon, haukton, auketon, aketon, actione, and acton." From the manuscript *Chronicle of Bertrand du Guesclin*, though compiled at the commencement of the fifteenth century, we learn that it was made of buckram; for it is said,

> " Le *haucton* fut fort, qui fut de bouquerant.
>
> The *hacketon* was strong, being made of buckram."

And from the MS. *Roman du Ride et du Ladre*, that it was stuffed with cotton:

> " Se tu vueil un *auqueton*,
> Ne l'empli nie de coton,
> Mais d'œuvres de misericorde,
> Afinque diables ne te morde.
>
> If you wish for an *hauketon*,
> Do not fill it full of cotton,
> But of works of mercy,
> To the end the devils may not bite thee."

AGGRAPES. Hooks and eyes, used in ordinary costume or in armour.

AIGLETS (properly *Aiguillettes*). The tags or metal sheathings of the points, so constantly used in the sixteenth and seventeenth centuries to tie different portions of the dress. "Aglottes of silver fine" are mentioned in the 25th *Coventry Mystery;* and in Halliwell's *Glossary* to the edition of these early dramas printed by the Shakspere Society, we have "agglet of a lace or point, fer." The commentators on Shakspere tell us, that these tags or points sometimes represented small figures; which is what Grumio alludes to in the *Taming of the Shrew*, act 1, scene 2, when he declares of Petruchio, that "give him gold enough," and any one "may marry him to a puppet, or an *aglet-baby*." They were used profusely in the dresses of ladies and gentlemen from the time of Henry VIII. to that of Charles II. During the reign of Henry, they were appended to the ribands or cords which drew together the different portions of the dress, and hung from the slashes of

the garments, as well as from the cap, where they sparkled as ornaments. For passing allusions to these articles see pp. 298, 306, 308; and for their form see POINTS. The works of Holbein, and the many fine portraits of that period, will furnish abundant examples of their form. Sir Anthony St. Leger, lord-deputy of Ireland in 1541, is described in a MS. in the State-Paper Office, quoted in Walker's *History of the Irish Bards*, as dressed in "a cote of crymosin velvet, with agglettes of golde 20 or 30 payer; over that a greate doble cloke of right crymosin sattin, garded with black velvet, a bonette with a fether set full of aggylettes of golde."

AILETTES (*Fr.*), *Little Wings.* A word applied to the small square shields of arms which were worn upon the shoulders of knights during a part of the middle ages, ranging from the latter part of the reign of Edward I. to that of Edward III. The brass of a knight in Gorleston Church, Suffolk, engraved p. 163, affords an example of their appearance; that of one of the Septvans family, in Chartham Church, Kent, engraved in Hollis's *Monumental Effigies;* and that of Sir Roger de Trumpington, 1289 (17 Ed. I.), in Trumpington Church, Cambridgeshire, engraved in Waller's *Monumental Brasses.* The Royal Ms., 14. E. 3, contains other examples, some of which are engraved in Hone's edition of Strutt's *Sports and Pastimes of the People of England,* pp. 136, 142.

ALAMODE. A plain kind of silk, something like lustring, mentioned in the act for the better encouragement of the silk-trade in England, passed in the 4th year of Philip and Mary. (*Ruffhead*, vol. ii. p. 567.)

ALB. An ecclesiastical garment which reached to the feet (see p. 47, *note*); being, in fact, a long gown, generally secured by a girdle. It is, properly, made of fine linen, and of pure white; for it takes the name of *alb* from its white colour; but other colours were used, and silk albs worn, in the middle ages. It is the origin of all surplices and rochets, and the former article only varies from it now in having wider sleeves (see p. 273, *note*): it was furnished with *apparels*, as the ornamental borders that appear at the bottom and wrists were anciently termed, and which sometimes take the form of square pieces filled with ornament (see the cut on p. 144). It was anciently the ordinary dress of an ecclesiastic, and the second vestment put on by the priest at mass.

ALCATO. A protection for the throat, used by the Crusaders, and alluded to by Matthew Paris. It was derived from the Arabs, and was probably of the nature of a gorget of mail.

ALLECRET. A light armour for light cavalry and infantry; consisting of a breastplate and tassets which reached sometimes to the middle of the thigh, and sometimes below the knee. It is seen upon the figure of a soldier on p. 284. It was much used in the 16th century, particularly by the Swiss soldiers, who are commonly depicted in it in paintings and prints of that period. In the *Triumph of Maximilian*, pl. 98, the officers of infantry wear these allecrets; and they are especially recommended to light cavalry by Guillaume de Bellay, a writer on military discipline during the reign of Francis I., as quoted by Meyrick. He says: "They ought to be well mounted, and armed with a haussecol; a hallecret, with the tassets to just below the knee; gauntlets; vambraces and large epaulettes; and a strong salade, so as to give an open sight." This armour, he adds, is neither so heavy nor so secure as that of the men-at-arms; but it gives less trouble to horses, and they are enabled to move about with greater facility than when rode by heavier-armed soldiers.

ALMAYNE RIVETS. Overlapping plates of armour for the lower part of the body, held together by rivets, and invented in Germany, whence its name. They were introduced in the seventeenth century.

AMESS (or *Aumuce*). A furred hood, having long ends which hang down the front of the dress something like the stole, and which were worn by the clergy for warmth when officiating in the church during inclement weather. It is seen upon the figure of Laurence Lawe, in All Saints' Church, Derby, engraved on p. 213, and is commonly found on the brasses of canons during the fifteenth century. The brass of John Aberfeld, rector of Great Cressingham, Norfolk, from 1503 to 1518, engraved in Cotman's *Sepulchral Brasses* of that county, pl. 100, shews this person in the hood, fur-tippet, and gown of a bachelor of canon law. It is similar to that of Laurence Lawe above referred to, except that a row of pendent tails are affixed to its lower edge. It is also seen, worn beneath the cope, in the brass of Thomas Capp, in St. Stephen's, Norwich, 1545, engraved in the same work, pl. 103.

AMICE. The amice was a piece of fine linen in form of an oblong square, suspended over the shoulders of the clergy, and fastened by strings; it is derived from the *amictus* of Rome. It was introduced in the eighth century, to cover the neck, which before was bare. The apparel is the embroidered part, which was fastened to it to serve as a collar. Pugin, in his *Glossary of Ecclesiastical Ornament, &c.*, says it is "a white linen napkin or veil, worn

by all the clergy above the four minor orders. It is the first of the sacred vestments put on, first on the head and then adjusted round the neck and shoulders (see cuts, pp. 143, 144); and it was customary in France to wear it on the head from the Feast of All Saints until Easter, letting it fall back upon the shoulders during the Gospel. It was anciently considered as a capuchon, or hood. Durand says it is properly a covering for the head, typical of the helmet of salvation alluded to by the Apostle (Ephesians vi.); or of the cloth with which the Jews covered the Saviour's face when they asked him to prophesy who struck him. In Picart's *Religious Ceremonies* is given a representation of the amice worn as a hood, and which is here copied (fig. 1). Milton alludes to it thus:

Fig. 1.

"Morning fair
Came forth with pilgrim steps in *amice* grey."
Paradise Regained, b. iv. l. 426.

ANELACE. A knife or dagger worn at the girdle. See the *Glossary* to Matthew Paris, in v. *Anelacius*. "In that passage of M. Paris, p. 342, where Petrus de Rivallis is mentioned as 'gestans anelacium ad lambare quod clericum non dicebat,' it may be doubted whether the wearing of an anelace simply, or the wearing of it at the girdle, was an indecent thing in a clerk."—Tyrrwhit, note to Chaucer, in the Prologue to *Canterbury Tales*, where the knight is described as wearing

"An *anelace* and a gipciere all of silk,
Hung at his girdle, white as morwe milk."

An interesting illustration of this passage in Chaucer is afforded in the cut on p. 118, from the Loutterell Psalter; the gentleman there wearing both articles appended to the girdle, as the poet describes them. They are of general occurrence; but we frequently see the anelace alone, as in the brass of a Franklin of the time of Edward I., in Shottesbrooke Church, Berkshire, engraved in Waller's *Monumental Brasses;* or in that of John Corpe, 1361, (35 Ed. III.), in Stoke Fleming Church, Devonshire, here copied from the same work, in which instance it is appended to an elegant baldrick, slung across the right shoulder. The anelace had a broad blade, was sharp on both edges, and became narrower from hilt to point. In the ro-

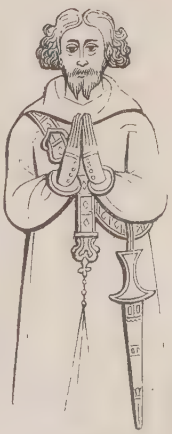


Fig. 2.

mance of *Partonopex*, King Sornegur is described as doubly armed with a misericorde, or small dagger, as well as an anelace:

> "His misericorde at his girdle,
> But lately prepared for its purpose,
> And an *anelas* sharp-pointed;
> Much could he do with these."

ANTIA. The iron on a shield which forms the handle (Meyrick). Similar to that seen in our cut of the inside view of a British metal shield, p. 10.

APPAREL. The apparel of the amice was that portion which formed a sort of ornamental collar where it rested on the shoulders. It was decorated with needle-work, or among the higher clergy with gold threads and jewels, or symbols of the Church. In Shaw's *Dresses and Decorations* is engraved the apparel of the amice of Thomas à Becket, of a very elaborate and beautiful character; but its general effect may be seen in the cuts on pp. 143, 144, of this volume. The alb had also its apparel.

APRON. A covering for the front of the dress, either of leather or cloth. One of the earliest representations of this article is given in Strutt's *Complete View of the Dress and Habits of the People of England*, pl. 51, from Sloane Mss., 3983, executed in the thirteenth century. It depicts a blacksmith at work, in an apron precisely similar to the leathern one still worn; it is tied round the waist, and thence rises over the breast, which it completely covers, being secured round the neck by a tie. It was in use previously by females, and so continued long after; and was worn by the upper classes, as at present, as an ornamental addition to the dress. Strutt, in his work above quoted, has given, on pl. 88, a countrywoman's apron of the fourteenth century; another is given, fig. 3, from the Loutterell Psalter, which exhibits a female peasant, carrying her pail of milk on her head; it is traced and engraved the size of the original, and is an agreeable specimen of the drawing of that age, as it is both natural and correct. The apron was then termed *barme-cloth*, and is so named by Chaucer in *The Miller's Tale*, when describing the dress of the carpenter's wife. He says she wore

Fig. 3.

> "A barme-cloth, eke as white as morwe milk,
> Upon hir lendes, ful of many a gore;"

meaning that her white apron was tied round her loins in many a pleat, or perhaps the gores were the ornamental compartments on the upper part of the apron, expressed by cross lines in that seen in our cut, and which are of very common occurrence. The plain white apron of the fourteenth century is given in p. 115 of the present work, that of the succeeding century in pl. 97 of Strutt's book. After this period the apron became generally confined to good housewives in the country, until the ladies again took them into wear in the sixteenth century, and used them of so fine a texture, and so rich in decoration, that Stephen Gosson thus alludes to them :

> " These *aprons* white of finest thread,
> So choicelie tied, so dearly bought ;
> So finely fringed, so nicely spread ;
> So quaintly cut, so richly wrought :
> Were they in work to save their coats,
> They need not cost so many groats."
> *Pleasant Quippes for Upstart Gentlewomen*, 1596.

They were edged or guarded with lace; and may be seen so decorated in the cut on p. 303, from the effigy of Dorothy Strutt, in Whalley Church, Essex, who died 1641. During the time of William III. they became the indispensable dress of the ladies; and are seen in the cut on p. 345. They were worn very small, and fringed all round with lace, covering the upper part of the petticoat, the front of which was fully displayed by the open gown then in use. The plain useful country-girl's apron is seen on p. 349 ; the lady's apron of the time of Anne, when the queen herself wore them, is shewn on p. 352 ; that of the time of George II. on p. 368 ; when they were worn very long and plain, without lace or ornament, and excited the ire of Beau Nash, "the king of Bath," for an anecdote of whose rudeness to a duchess, who appeared in one at the rooms there, we must refer the reader to the same page. The countrywoman's apron of the middle of the last century is seen on the figure, p. 386 ; and it may be only necessary to say that the lady's apron was only an article of show, fringed and ornamented as at the present day,—a mere affectation of housewifery.

ARBALEST (*Fr.* arcbaleste; *Lat.* arca-balista). A cross-bow.

> " Richard bent an *arweblast* of vys,
> And shotte it to a tower ful quene ;[1]
> And it smote through Sarazens swine."
> *Richard Cœur de Lion,—Weber's Romances.*

[1] skilfully.

" Both *alblast* and many a bow
War redy railed opon a row."
Minot's *Poems*, 1352.

Cross-bowmen, as well as the bow-makers, were hence termed *arblasters:*

" That saw an *arblastere*, a quarrell let he flie."
William of Brunne.

In the romance of *Alixander,* mention is made of

" bowe-men and *alblastreris.*"

" Shot of long bowes and *arblasters* were not spared on nother syde."
Fabian's *Chronicle*, p. 206.

ARCUBUS. An improvement on the *hand-cannon*, or *gonne*, of the middle ages. Philip de Commines notices it as a new invention toward the end of the fifteenth century. Francis Carpenzi, in his comment, observes: "He led the first line himself, with six hundred horse light armed, as many with hand-guns, and the same number of arcubusiers,—a name certainly new, nor as yet, that I know, given in Latin." Meyrick (*Critical Inquiry*, vol. ii. p. 204), who quotes this passage, adds: "The Latin word, however, used for this weapon was *arcusbusus*, evidently derived from the Italian, *arca-bouza*, *i. e.* a bow with a tube or hole.[1] To that people, therefore, are we to ascribe the application of the stock and trigger, in imitation of the cross-bow. Hitherto the match had been applied by the hand to the touch-hole; but the trigger of the arbaleste suggested the idea of one to catch into a cock, which, having a slit in it, might hold the match, and, by the motion of the trigger, be brought down on a pan which held the priming, the touch-hole being no longer on the top, but at the side" (see p. 227).

ARMET. A helmet much in use during the sixteenth century, and which might be worn with or without the beavor; named the great armet when worn with, and the little armet when worn without it. So in that instance it bore the form of a close helmet; in the other, of an open casque. In Skelton's *Engraved Illustrations of Arms and Armour at Goodrich Court*, pl. 76, is a fine specimen of an armet of the time of Henry VIII.; and at the foot of pl. 67 of Meyrick's *Critical Inquiry into Ancient Arms and Armour* is engraved the curious helmet copied on the opposite page, and which shews how readily such a helmet might be made close or open.

[1] See Fauchet, *Livre d'Origine des Armes, &c.* p. 57. A comparison with the stock of a cross-bow will prove this.

He considers it as "probably the great and little armet." In ordinary helmets, the beaver, when up, displays the face; but to do that, this falls down to the chin. On the top plate is a horizontal bar, which, meeting the umbril when up, forms the visor; this beaver, however, is made to take off the helmet, which thus becomes an open one, being both the *grande* and *petit* together. When the beaver is off, there appear three bars, joined at the bottom by a concave piece to cover the chin, and fastened to the umbril by a wire; on removing this, these bars can be taken off. The helmet is also furnished with two *oreillettes*, attached by hinges, and will meet over the chin-piece of the conjoined bars.

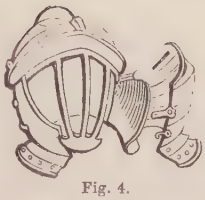
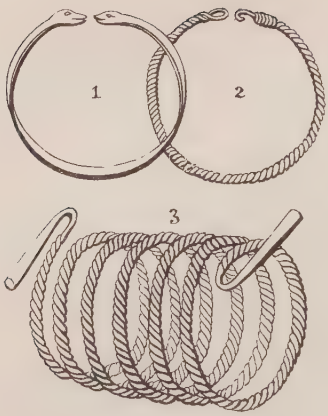


Fig. 4.

ARMILAUSA. A garment similar to the surcoat in use among the Saxons and Normans. A deed of King Ethelbert names "an armilausa made wholly of silk." It was worn by knights over armour. It originated with the classic nations, and sometimes assumed the form of the paludamentum, varying in shape, but retaining the name because it was an external covering. Strutt notices, on the authority of Camden, that toward the end of the reign of Edward the Third the people of England began to wear "a round curtal weed, which they called a *cloak*, and in Latin *armilausa*, as only covering the shoulders." He considers it to be the short cloak with buttons on the front and shoulder, engraved (fig. 5) from Royal Mss. 20, A. 2 (fourteenth century).

Fig. 5.

ARMILLA. Bracelets, or armlets. The custom of wearing these decorations may be traced to the nations of antiquity, derived by them from the oriental people. With the Greeks they were peculiar to the ladies, but among the Romans were worn by men, and conferred upon soldiers for heroic deeds; and so proud were they of such distinctions, that the number of armillæ awarded them is frequently inscribed upon monumental inscriptions. They were of thin plates of bronze or gold slightly ornamented; or else stout wires of the same material were twisted like a cord,—a form alluded to by Homer in the *Iliad*, where he speaks of such as "twisted spirals." Many of these relics have been found in Britain; and we engrave specimens on the next page. Fig. 1 is formed of bronze, which is kept on the arm by compression only, like that mentioned by Plautus (*Men.* iii. 3); in this instance the bracelet is expanded when put



on, the opening being made to represent the heads of serpents. This resemblance to a serpent was sometimes very striking when the ends of the spirals did not oppose each other; and the appearance of the armilla was like that of a small serpent twined round the arm. This was discovered in Kent. Fig. 2, found at Colchester, and also of bronze, shews the other mode of fastening the armilla by a sort of hook-and-eye formed by looping the double fold of wire of which it is composed at one end, and twisting one of the pieces into the form of a hook at the other, strengthening the base, and securing the twist by lapping the other wire tightly around it. Fig. 3 represents a magnificent armilla of gold, which was found in Cheshire, engraved in vol. xxvii. of the *Archæologia*.

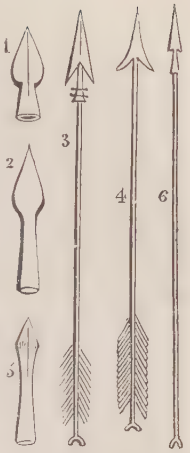
Strutt notices "an arm-bracelet, mentioned in the testament of a Saxon nobleman, which weighed 180 mancuses of gold, or about twenty ounces troy-weight; another, bequeathed to the Queen, thirty mancuses of gold, or about three ounces and a half; and a neck bracelet (or torque) forty mancuses of gold, or nearly five ounces. The bracelets of gold upon the arms of the soldiers belonging to a magnificent galley, which was presented by Earl Godwin to Hardicnut, weighed eight ounces each."

Strutt also notices that "a garment called *armilla* formed part of the coronation-habit in the time of Richard the Second; and according to the description (in the *Liber Regalis* at Westminster), it resembled a stole. It was put on the king's neck, and hung down over his shoulders to his elbows."

ARMING-POINTS. The ties holding various parts of armour. See PALETTE.

ARMINS. Coverings for the handle of a pike, of cloth or velvet, to give the heated hand a more secure hold.

ARROWS. The arrows found in British barrows, as used in the earliest times in these islands, have been engraved on p. 7. Saxon arrows are obtuse-pointed and inelegant in shape. Figs. 1 and 2, from Douglas's *Nenia Britannicæ*, shews their general form. The first



is short in the tube, into which the shaft was inserted; the second is considerably longer. Toward the end of their dynasty they became much more elegant in form, and acutely pointed, as delineated on p. 60. Fig. 3, from Cotton Mss. Tiberius, C. 6, exhibits the form of a Saxon arrow with great clearness, with the feathered end and notch to secure a hold on the string. The Norman soldiers, in the Bayeux tapestry, carry arrows of the simplest form (see p. 84), and occasionally hold several in the left hand ready for use, as was the case during the middle ages, or even stuck in the ground beside the bowman when he had taken up a position of attack, as in the cut on p. 233. They do not appear to have varied in shape during this long period, or indeed after the Normans had perfected them. Fig. 4 gives their ordinary form during the middle ages, shewing the very sharp projections of the barb on either side, which rendered their extraction difficult and painful, and which forcibly contrasts with Figs. 1, 2, and 3. Fig. 5 is the iron pile of an ancient arrow of an early form, given by Meyrick. Fig. 6, from the same authority, "is an unique specimen of the ancient English arrow, found in excavating around the base of Clifford's Tower, York, and was probably shot into that position in some defence of the building during the wars of the rival Roses, as in Henry the Eighth's time this fortress, according to Leland, was in ruin." Their ordinary length is given in *The King and the Hermit*, a romance of the fifteenth century, printed in the *British Bibliographer*, in which we are told

> "An arrow of an ell long
> In his bow he it throng,
> And to the head he 'gan it hale."

The Yeoman in Chaucer's *Canterbury Tales* bears

> "A shefe of arrowes bright and kene;"

and in the *Lytel Geste of Robyn Hode* we read of him and his "merry men,"

> "With them they had an hundred bowes,
> The stringes were well y'dight;
> An hundred sheaf of arrowes good,
> With heads burnished full bright;
> And every arrow an ell long,
> With peacock well y'dight;

And nocked they were with fine silk—
It was a seemly sight."

Strutt, who quotes this passage in his *Sports and Pastimes of the People of England*, says, "the adornment of these arrows with peacock-feathers is not to be considered as a mere poetical flourish, for we have sufficient testimony that such plumage was actually used; for in the wardrobe account of Edward II., Cotton Mss. Nero C. 8, is this entry, 'For twelve arrows plumed with peacocks' feathers bought for the king, twelve pence.'"

The general skill of the English archers has been noticed, p. 221, and the anxiety to preserve that skill by penal laws. Arrows were made to whistle in passing through the air upon such occasions, as archery-practice in time of peace. Holinshed tells us that in 1515, Henry VIII. being at Greenwich, was entertained at Shooters' Hill by a company personating Robin Hood and his foresters—two hundred in number—who, at the request of the king, exhibited their proficiency: "their arrows whistled by craft of their head, so that the noise was strange and great, and much pleased the king and queen and all the company." This contrivance may be understood by referring the reader to *a quarell*, similarly constructed, and engraved on a future page, under that word. In that instance the hole at the head fully answers this purpose.

AULMONIERE (*Fr.*). A purse. Also spelt Almoner and Alner.

"I will thee give an *alner*,
Made of silk and gold clear,
With fair images three."
Lay of Sir Launfal.

See pp. 99, 100, and *note*, for an engraving and description of that upon the effigy of Queen Berengaria, wife of Richard the First.

AVENTAIL. In *The Adventures of Arthur at the Tarnewathelan*, the line occurs—

"Then he avaylet uppe his viserne fro his *ventaille*."

Mr. Robson, in a note to his reprint of this poem, in the *Three Early English Metrical Romances*, edited by him for the Camden Society, says: "The various contrivances for defending the face were confounded together under the term aventail, or *avant taille*; and even at the early period when our MS. was written, at the beginning of the fifteenth century, there must have been some obscurity about this part of the helmet. Amongst the earlier forms was

one when the visor, the part pierced for sight, was *let down, availed*, if the knight intended to shew himself. If this was the practice when the poem was written, we may easily see the necessity of the posterior scribe, or writer, endeavouring to make himself intelligible by the curious combination, 'availed up.'"

When Florentyn conquers the Giant in *Octovian Imperator*, (Weber's Romances,)

> "His *adventayle* he 'gan unlace;
> His hed he smote off in the place."

It was the movable front of the helmet, which covered the entire face, and through which the air was breathed: it may be seen in its earliest form upon p. 159, as it occurs on the effigy of a knight crusader, in Walkerne Church, Hertfordshire. In some instances the sight is only obtained by a space left for the eyes between the lacing of the aventaille and helmet. A more airy and convenient face-guard speedily succeeded this, under other names, as the *uniber*, &c.

BADGE. During the middle ages, when coat-armour was in its palmy days, the nobility made great heraldic displays. This has been noticed and illustrated on p. 119; and Mr. Lower, in his *Curiosities of Heraldry*, says, "Badges were employed in the furniture of houses, on robes of state, on the caparisons of horses, on seals, and in the details of Gothic edifices," as well as for the signs of inns, &c. The servants of the nobility wore them upon the arm, as exhibited by Douce, in his *Illustrations of Shakspere*, who says, the servant's badge consisted of his master's device, crest, or arms, on a separate piece of cloth, or sometimes silver, in the form of a shield, fastened to the left sleeve. Such small shields were affixed to the girdle of heralds in the middle ages; and one may be seen in Additional Mss., 12,228, British Museum, engraved in the *Archæological Album*. Mr. Lower has given many examples of curious family badges, to which I must refer the reader. The royal badges may be seen in Willement's *Regal Heraldry*. Badges are still worn by the Thames watermen, by some of the civic companies, and by the servants of the mayor and corporation of our provincial towns. Two specimens of the enamelled badges of the middle ages are here engraved from the collection of C. R. Smith, Esq. Fig. 14 is one-third of the size of the original, which is of bronze, displaying a

Fig. 14.

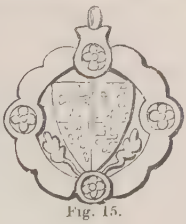


Fig. 15.

lion rampant on a red ground. It is the most ancient of the two, and is precisely similar to those seen at the girdles of heralds in drawings of the fourteenth century. Fig. 15, less simple in form, probably belongs to the fifteenth century, when they were hung on the shoulders of retainers, as may be seen in a cut given by Douce in his *Illustrations of Shakspere*. They lingered longest among the minstrels; and the three belonging to the house of Percy wore each of them a silver crescent. Hone, in his *Every-day Book*, col. 1625, vol. i., has engraved a bagpiper with a badge, or cognisance, on his left arm.

BAINBERGS (from the German *bein-bergen, i. e.* shin-guards) was the term, according to Meyrick (*Inquiry into Ancient Armour*, vol. i. p. 140), for the jambs or greaves first used by the military as an additional protection less vulnerable than the chain-mail, and which first appear upon effigies of the thirteenth century, and led to the entire adoption of plate-armour; of which one of the earliest examples occurs on p. 158.

BALANDRANA. A wide cloak or mantle, used as an additional garment by travellers and others in the twelfth and thirteenth centuries. (See *Super-totus.*)

BALDRICK. A plain or ornamental belt which passed diagonally across the body from the shoulders to the waist, and was used to suspend a sword, dagger, or horn; or merely worn as an ornamental appendage, as in the example engraved on p. 180. In the *Lives of the Lord Chancellors of England*, by Lord Campbell, the author, speaking of the third chancellor of William the Conqueror, whose name was Baldrick, remarks: "It is said that the poetical name for a belt or girdle was taken from this chancellor, who is supposed to have worn one of uncommon magnificence." He adds: "but this probably arose from the difficulty of finding any other etymology for the word." It is explained, in the Glossary to Todd's *Illustrations to Gower and Chaucer*, as "a girdle or sash, usually a belt of leather; so called from *baudroieur*, the currier who prepared the skins for this purpose; *baudraius*, Lat. infin. So *baudroyer*, coria polire. (Lacombe, *Dict. du vieux Langue de France.*)"

A curious example of a baldrick hung with bells may be seen in our cut at p. 180, and one of simpler form upon the brass of John Corpe, 1351 (see ANELACE). They are frequently mentioned by the poetical writers. A knight in the *Roman de Garin* wears a baldrick ornamented with bands of fine gold and precious stones;

and in the romance of *Alexander*, the hero declares that if he could find those who killed Darius, he would

"sette them on high horse,
And give them steel and *baudry*,[1]
As men don the king's army."
Weber's *Metrical Romances*.

"Athwart his breast a *baldrick* brave he ware,
That shined like twinkling stars with stones most precious rare."
Spenser.[2]

"His *baudrick* was adorn'd with stones of wondrous price."
Drayton's *Poly-Olbion*, 4th Song.

"A radiant *baldrick*, o'er his shoulders tied,
Sustained the sword that glittered at his side."
Pope.

BALISTA. An abbreviation of *Arcubalista*, the cross-bow.

"Nec tamen interea cessat *balista* vel arcus,
Quadrellos hæc multiplicat, pluit ille sagittas."

"Nor during this did cease the *balista* or the bow,
The one multiplying quarells,[3] the other showering arrows."
Guillaume le Breton, as quoted by Meyrick.

BAND. A collar of linen or cambric surrounding the neck, and which was stiffened with starch or under-propped; or else allowed to fall upon the shoulders, when it was termed a falling-band. Examples of both are here given: fig. 16 from a portrait of

Fig. 16.

Fig. 17.

Prince Henry, son of James I.; the second, or falling-band (fig. 17), from a portrait of Milton at the age of eighteen; they may be seen in their most modern and reduced form in the small bands still worn about the necks of clergymen (see FALL). They are very commonly mentioned by authors of the latter part of the sixteenth century,

[1] *Fr.* for baudrike.
[2] This poet terms the zodiac the baldrick of heaven.
[3] The square-headed arrow peculiar to the cross-bow.

until the time of James II. (see p. 328). They were, in the reign of Elizabeth, indicative of gentility:

> "Methinks he is a ruffian in his style,
> Withouten *bands* or garter's ornament."
> *Return from Parnassus.*

"Let the health go round about the board, as his *band* goes round about his neck." Heywood's *Rape of Lucrece*, 1638.

Our term *band*-box comes from the original use of such boxes to keep *bands* and ruffs in. Thus, in Rowley's *Match at Midnight*, 1633, act iv. scene 1, we have, "Enter maid with a band-box;" and when she is asked, "Where ha' you been?" she answers, "For my mistress' ruff, at the sempstress', sir." And S. Rowlands, in his *Pair of Spy-Knaves*, makes his "fantasticall knave" order his servant

> "First to my laundresse for a yellow *band*."

Shirt-bands, says Strutt, were originally connected with the neck-ruff; for in an inventory of apparel belonging to Henry VIII. mention is made of "4 sherte-bandes of silver with ruffes to the same, whereof one is perled with golde." When the ruffs went out of fashion, at the end of the reign of James the First, these bands succeeded them; and their simplicity made them acceptable to the puritanic party, whose "Geneva bands" were very plain and small, unlike those mentioned by Jonson, in *Every Man in his Humour*, as costing "three pounds on the Exchange," and which were of Italian cut work, ornamented with pearls. The embroidering of bands with flowers and ornaments was a regular profession, and rich point-lace was used for edging. The large laced neckcloth of the latter end of the reign of Charles the Second succeeded the band in fashionable society. The cloak-band, mentioned at this period, was a large falling collar of plain linen which covered the shoulders.

BANDEROLLE. The little flag or streamer placed near the head of a lance.

> "Drives with strong lance some adverse knight to ground,
> And leaves his weltering *bandroll* in the wound."
> Way and Ellis's *Fabliaux*, vol. iii. p. 7.

BANDILEERS. Cases of wood or tin, each containing a charge of powder, strung round the neck of the soldier, said to be adopted from the Low Countries. They are seen on the musketeer (fig. 292), and are thus noticed by Davies in his *Art of War*: "These souldiers,

which in our time have been for the most part levied in the Low Countries, especially those of Artoys and Henault, called by the general name of Walloons, have used to hang about their neckes, upon a baudrick or border, or at their girdles, certain pipes, which they call charges, of copper and tin, made with covers."

BAND-STRINGS. Laces or ribands used for securing the bands around the neck, and which sometimes appear like a hanging bow in front, or like a stout silk cord with pendent tassels. The latter were termed snake-bone band-strings during the time of Charles II. Among a curious series of the *Cries of London*, in the British Museum, published in the reign of Charles I., is the figure of a woman crying "bande-stringes or handkercher buttons," who has a square box under her left arm and a bunch of band-strings in her left hand, here copied (fig. 18).

Fig. 18.

BANNER. A standard or ensign, borne at the head of an army, and containing the arms of the kingdom, or those appropriated to the corps, or its commander.

> "The red statue of Mars, with spere and targe,
> So sheneth in his white *banner* large,
> That all the fieldes gliteren up and doun."
>
> Chaucer. *The Knight's Tale.*

BARBE. A covering for the lower part of the face and chin, reaching midway to the waist. See Du Cange in v. *Barbuta*. An example has been engraved on p. 212. It was peculiar to the religious sisterhood or to widows, and is seen upon the one above named, on Elizabeth Porte, p. 245, and Margaret Countess of Richmond, in Westminster Abbey, see p. 238. It was of white linen plaited in folds. It is noticed by Chaucer in *Troilus and Creseide*, b. 2, line 110. After Creseide is "habited in her widow's weeds," Pandarus says,

> "Do away your *barbe*, and shew your face bare."

Halliwell, in his *Dictionary of Archaic and Provincial Words*, says: "The feathers under the beak of a hawk were called the barbe feathers, so that there may possibly be some connexion between the terms."

The same word was used to signify the point of an arrow; and in *Sir Gawayne* it is applied to the edge of an axe.

BARME-CLOTH. See Apron.

BARRED. *Striped.* A term still used in heraldry; and in the middle ages applied indiscriminately to the ornaments of the girdle, of whatever kind. The Carpenter's Wife, in Chaucer's *Miller's Tale*, is described as wearing a "seint," or girdle,

"*Barred* all of silk."

And in the *Romaunt of the Rose*, as translated by the same poet, we are told of the girdle of Richesse, that

"The *barres* were of gold full fine,
Upon a tissue of satin;
Full heavy, great, and nothing light,
In everich was a besaunt white."

BASCINET. A light helmet, shaped like a skull-cap, worn with or without a movable front. The *bascinez à visières* are named in French romances of the thirteenth and fourteenth centuries; and they were commonly worn by the English infantry in the reigns of Edwards II. and III. and Richard II.

"Such strokes they them give,
That helm and *bacynet* all to reve."
Richard Cœur de Lion,—Weber's Romances.

And in the same romance we are told that a Saracen knight

"gave Richard a sorry flatt,[1]
That foundryd *bacynet* and hat."

"Strokys felle, that men might herden ring
On *bassenets*, the fieldes round about,
Soe cruelly, that the fire sprange oute
Amonge the tuftes brode, bright and shene,
Of foyle of golde, of fethers white and grene."
Lydgate, *Troy-boke*, b ii. c. 18.

BASELARD. An ornamental dagger, worn hanging at the girdle, immediately in front of the person (see cut, p. 195). They were strictly forbidden to be worn by priests; and in *Piers Plowman's Vision* the propriety of priests carrying their beads and books instead of these fashionable weapons is thus insisted on:

"But if many a preest bare,
For their *baselards* and their brooches,
A pair of beads in their hand,
And a book under their arm.

[1] blow.

Sire John and sire Geffrey
Hath a girdle of silver;
A *baselard*, or a ballok-knyf,
With botons over gilte."

And in the poems of John Audelay (fifteenth century) a parish priest is described in

" His girdle harneschit with silver, his *baslard* hangs by."

They were worn by gentlemen of right, and by all pretenders to gentility: as the satirical song of the time of Henry V., in Sloane Mss. 2593, informs us. It begins thus:

" Listen, lordings, I you beseke:
There is no man worth a leke,
Be he sturdy, be he meke,
But he bere a *baselard*.

My *baselard* hath a sheath of red,
And a clean loket of lead;
Me thinketh I may bere up my head,
For I bear my *baselard*."

And we are further informed it has a "wrethen hafte," a twisted or ornamentally enwreathed handle, as well as a "sylver schape."

BASES. According to Nares, "a kind of embroidered *mantle*, which hung down from the middle to about the knees, or lower, worn by knights on horseback." The *skirts* of the dress were also so termed; for in an inventory of Henry VIII.'s apparel, Harleian Mss. 2284, mention is made of "coats with bases or *skirts*." The word was also applied to the *hose*. "A pair of silk bases" and satin bases are mentioned in *Lingua*, 1607, 1st ed., but written earlier.

BASTARD. A term applied to several articles. Bastard-*cloth* is mentioned by Strutt as an English manufacture of the time of Richard III. Bastard-*wire* in Cunningham's *Revel's Account*, p. 180. Bastard-*sword* in Harrison's *Description of Britaine*, p. 2 (Halliwell's *Dictionary*).

BASTON. A truncheon, or small club, used in the tournament instead of the mace in the regular fight. In an ordinance for conducting the jousts or tournaments (temp. Ric. II.), Harl. Mss. 69, quoted by Meyrick (*Critical Inquiry*, vol. ii. 61), it is decreed that

"the combatants shall each of them be armed with a pointless sword, having the edges rebated (bent, or turned on one side), and with a *baston* hanging from their saddles, and they may use either the one or the other," each being comparatively rendered harmless. One of these bastons has been engraved at the foot of pl. 70 of the above work, and which is here copied (fig. 19).

Fig. 19.

BATTLE-AXE. A powerful weapon much used by warriors in the middle ages, and frequently mentioned in the popular romances of the period. See p. 162 for an account of the exploits of Richard I. with this weapon. And in the *Lay of the Earl of Thoulouse*, Ashmole Mss. 45, we read,

> "The erle hymselfe an *axe* drew,
> A hundred men that day he slew."

BAUDEKYN. A sumptuous manufacture for garments, used by the nobility of the middle ages, and according to Du Cange composed of silk interwoven with threads of gold. It is said to have derived its name from Baldeck, or Babylon, where it was reported to have been first manufactured. (See *note* p. 172.) Strutt says, "it was probably known upon the continent some time before it was brought into this kingdom; for Henry III. appears to have been the first English monarch that used the cloth of Baudekin for his vesture." In the *Lay le Freine*, the lady whose chastity is wrongfully suspected sends her child, by a maid-servant, to be laid at a convent-door:

> "She took a rich *baudekine*,
> That her lord brought from Constantine,
> And lapped the little maiden therein;
> And took a ring of gold fine,
> And on her right arm it knit,
> With a lace of silk therein plit;[1]
> That whoso her found should have in mind
> That she were comen of rich kind."

And in the romance of *King Alexander*, on a great day when the Queen Olimpias rides forth in state, we are told

> "Al the city was by-hong
> Of riche *baudekyns*, and pelles among."

[1] pleated, twisted.

And in the same romance, on the occasion of a royal marriage,

"With samytes and *baudekyns*
Were curtined the gardens."

The cut given (fig. 20), from an illuminated Bible of the fifteenth century, in the Royal Library at Paris (No. 6829), depicts a lady in a magnificent dress of gold baudekyn, edged with *pelles* or fur, and embroidered all over with blue and purple silk flowers. Strutt has quoted, in his *Dress and Habits*, part v. ch. 1, from the inventory of the royal wardrobe at the death of Henry V. these entries, "a piece of baudekyn of purple silk, valued at thirty-three shillings," and "a piece of white baudekyn of golde, at twenty shillings the yard." Baudekyns of silk are mentioned in the wardrobe-inventory of Edward IV.; and in that of Henry VIII. (Harl. Mss. 2284) "green baudekins of Venice gold," and "blue, white, green, and crimson baudekyns, with flowers of gold."

Fig. 20.

BAUDELAIRE. A small knife carried about the person or in the girdle.

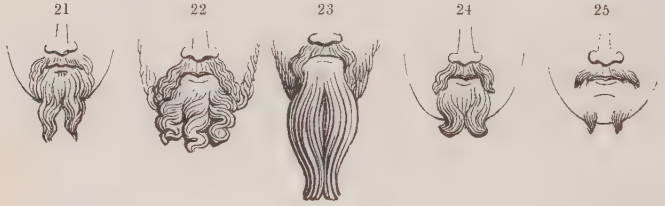
BAVARETTE. "A bib, mocket, or mocketer, to put before the bosome of a child."—*Cotgrave*.

BAYONET. A dagger affixed to the end of a gun, the successor of the *swine's feather;* and taking its name from Bayonne in Spain, where they were first made. See p. 340 (fig. 6).

BAYS (or *baize*). A coarse woollen manufacture; fabricated in England, at Colchester, during the reign of Elizabeth, and occasionally used for the garments of country-people.

BEARD. The trimming of the beard, before its total obliteration had become fashionable, as it now is, was an object of attention in all ages and countries. In the course of this volume many notices of the fashions and the various modes of wearing the beard and moustache at different epochs occur; to which I may briefly allude, to preserve here a slight connected history of its varieties. The early Britons shaved the beard occasionally; but wore it at times long, and always had long moustachios (p. 14). The Druid

priest preserved his gravity by encouraging the growth of both (p. 18). The form of the Anglo-Saxon beard, with its neat trimming, or parting into double locks, may be seen on pp. 55 and 63. The Normans in William's invading army were remarkable for their shaving (p. 72); yet the extravagant quantity of beard indulged in by them after they were firmly settled in England, is noticed on p. 75, and illustrated by the cuts on that page and also on pp. 76, 78, and particularly on p. 80. Close shaving became prevalent with young men during the fourteenth century; their elders wore the forked beard, as exhibited on fig. 21,—from a brass of a Franklin



of the time of Edward III., in Shottesbrooke Church, Berkshire; which is a curious illustration of Chaucer, who, in enumerating the characters in the Prologue to his *Canterbury Tales*, tells us

"A marchant was there with a forked beard."

(for other varieties see p. 114). It obtained great favour, and held its place from the time of the Saxons to the middle of the seventeenth century. The monumental effigy of Edward II., in Gloucester Cathedral, displays that monarch in a beard and moustachios carefully curled and trimmed (fig. 22); and which forcibly brings to mind the king's foppery, and the cruel manner in which it was rebuked, after his fall, by Maltravers, one of his keepers, who on one occasion ordered him to be shaved with cold water from a ditch, while on a journey; when the unfortunate monarch exclaimed, bursting into indignant tears, "Here is at least warm water on my cheeks, whether you will or not." The moustachio of the knights was generally long, and may be sometimes seen spreading over the camail, as upon the effigy of John of Eltham, Earl of Cornwall, second son of Edward II., at Westminster; or on that of Sir Roger de Bois, in Ingham Church, Norfolk, engraved by Stothard; without naming many other examples to be found in all our works on monumental effigies. King Edward the Third has an extraordinarily long and capacious beard, as shewn upon his effigy in Westminster Abbey (fig. 23); it is forked, and arranged in elegant spiral lines, the moustachios being as carefully trimmed, and disposed on each

side the mouth so as not to interfere with it. The beard and moustachio of Henry IV. (fig. 24) is copied from his effigy at Canterbury, and is trimmed like that of Edward III., but is by no means so large. Richard II. has his arranged in two small tufts upon the chin, as shewn in fig. 25, from his effigy at Westminster.[1] The broad, pointed, and forked beards, as worn during this reign, may be seen in the cut at p. 139, representing the three uncles of this king; and the same continued in fashion during the succeeding reign, as may be seen on pp. 174, 177, 180. In the reign of Henry V. they began to shave more closely; and in that of Henry VI. the whisker, beard, and moustache entirely disappeared (see cut, p. 188), the hair of the head being also cropped close. It was allowed greater length during Edward the Fourth's time; but the beard was close-shaven, as the many cuts given in this volume, in illustration of that period, will shew; and it very rarely appears to have been cultivated, except by the elders of the community, until the middle of the sixteenth century; but it is during the reign of Elizabeth that we first meet with full details of the extraordinary varieties of fashion then adopted. J. A. Repton, Esq., F.S.A., published, for private circulation, in 1839, *Some Account of the Beard and Moustachio, chiefly from the Sixteenth to the Eighteenth Century;* comprising 36 octavo pages, and thirty-eight well-selected examples, of singular variety and curiosity, which that gentleman has most liberally allowed me to make use of. The time wasted in the trimming of beards is noted in Hooper's *Declaration of the Ten Commaundements*, 1548: "There is not so much as he that hath but 40*s*. by the year, but is as long in the morning to set his beard in an order as a godly craftsman would be in looming (*weaving*) a piece of kersey." Stubbs, in his *Anatomie of Abuses*, 1583, is, as usual, prolix, and more fully explanatory. He says: "They (the barbers) have invented such strange fashions of monstrous manners of cuttings, trimmings, shavings, and washings, that you would wonder to see. They have one manner of cut called the French cut, another the Spanish cut; one the Dutch cut, another the Italian; one the new cut, another the old; one the gentleman's cut, another the common cut; one cut of the court, another of the country; with infinite the like vanities, which I overpasse. They have also other kinds of cuts innumerable; and therefore when you come to be trimmed, they will ask you whether you will be cut to look terrible to your enemy, or amiable to your friend; grim and stern in countenance, or pleasant and demure; for they have divers kind of cuts for all these purposes, or else they lie.

[1] A similar beard may be seen in the effigy of a citizen of this period, in St. Mary's Church, Nottingham, engraved in the *Gentleman's Magazine* for 1843.

Then when they have done all their feats, it is a world to consider how their mowchatowes (moustachios) must be preserved or laid out, from one cheek to another, and turned up like two horns towards the forehead." Green, in his *Quip for an Upstart Courtier*, 1592, notes still more clearly the form of these fashions. Speaking of the barber, after dressing the head, he says: "he descends as low as his beard, and asketh whether he please to be shaven or no? whether he will have his peak cut short and sharp, amiable like an *inamorato;* or broade pendant, like a spade, to be terrible like a warrior and soldado? Whether he will have his *crates* cut low, like a juniper bush; or his *suberche* taken away with a razor? If it be his pleasure to have his *appendices* primed; or his *mouchaches* fostered, or turned about his ears like the branches of a vine, or cut down to the lip with the Italian lash, to make him look like a half-faced baby in brass? These quaint terms, barber, you greet Master Velvet-breeches withal, and at every word a snap with your scissors and a cringe with your knee; whereas, when you come to poor Cloth-breeches, you either cut his beard at your own pleasure, or else in disdain ask him if he will be trimmed with Christ's cut, round like the half of a Holland cheese?" This last fashion has been illustrated in the fourth figure of the cut on p. 286, and is alluded to by Holinshed, where he speaks of "our varietie of beards, of which some are shaven from the chin, like those of the Turks; not a few cut short, like to the beard of Marquis Otto; some made round, like a rubbing-brush; others with a *pique devant* (O fine fashion!), or now and then suffered to grow long, the barbers being grown to be so cunning in this behalf as the tailors." The *pique devant*, or *pick-a-devant* beard, as it is termed by Randle Holme the herald, which excites the exclamation of Holinshed, is given in fig. 26. It is worn by Sir

Edward Coke, and is copied from Mr. Repton's plate. Nares, in his *Glossary*, has some remarks on this beard. Holme describes, besides, the cathedral beard, which has been noticed p. 286, and illustrated p. 322. "The British beard hath long mochedoes (moustachios) on the higher lip, hanging down either side the chin, all the rest

of the face being bare; the forked beard is a broad beard ending in two points; the mouse-eaten beard, when the beard groweth scatteringly, but here a tuft and there a tuft," &c. And in Lyly's *Midas*, 1591, act 3, scene 2, Motto the barber thus speaks to his boy: "Besides, I instructed thee in the phrases of our eloquent occupation, as—How, sir, will you be trimmed? Will you have your beard like a spade or a bodkin? A pent-house on your upper lip, or an ally on your chin? A low curl on your head like a bull, or a dangling lock like a Spaniard? Your moustachios sharp at the ends like shoemaker's awls, or hanging down to your mouth like goat's flakes?" Taylor, the water poet, in his *Superbiæ Flagellum*, has the following curious description of the great variety of beards in his time; but has omitted that worn by himself, which was fashioned like a screw, and is copied (fig. 27) from Repton's plate:

"Now a few lines to paper I will put,
Of men's beards' strange and variable cut,
In which there's some that take as vain a pride
As almost in all other things beside.
Some are reap'd most substantial, like a brush,
Which makes a natural wit known by the bush;
And in my time of some men I have heard
Whose wisdom have been only wealth and beard;
Many of these the proverb well doth fit,
Which says,—bush natural, more hair than wit:
Some seem as they were starched stiff and fine,
Like to the bristles of some angry swine;
And some, to set their love's desire on edge,
Are cut and pruned like a quickset hedge;
Some like a spade, some like a fork, some square,
Some round, some mow'd like stubble, some stark bare;
Some sharp, stiletto fashion, dagger-like,
That may with whispering a man's eyes outpike;
Some with the hammer cut, or Roman T,—
Their beards extravagant, reform'd must be;
Some with the quadrate, some triangle fashion,
Some circular, some oval in translation;
Some perpendicular in longitude;
Some like a thicket for their crassitude;
That heights, depths, breadths, triform, square, oval, round,
And rules geometrical in beards are found."

I have added from Mr. Repton's plates some other examples of these fashions. Fig. 28 shews the T-shaped beard, or hammer-

cut beard, a fashion which prevailed in the reign of Charles I., as appears from the *Queen of Corinth*, 1647, act iv. scene 1:

> " He strokes his beard,
> Which now he puts i' th' posture of a T,
> The Roman T; your T beard is in fashion."

The constant changes of shape in beards is noticed in *Time's Metamorphosis*, by R. Middleton, 1608:

> " Why dost thou weare this beard?
> 'Tis cleane gone out of fashion."

The spade-beard and stiletto-beard have been engraved in p. 286, Figs. 1 and 2, and are described by writers of the period as respectively worn by the Earls of Essex and Southampton during the reign of Elizabeth. Fig. 29 is the sugarloaf-beard of the same period, as worn by Lord Seymour of Sudley. Fig. 30, the swallow-tail cut, as mentioned by Tom Nash in 1596. The tile-beard of *Hudibras* resembled the cathedral-beard already noticed, and which, though

> " In cut and dye so like a tile
> A sudden view it would beguile,"
> (Part i. c. 1.)

the widow declares,

> " It does your visage more adorn
> Than if 'twere prun'd, and starch'd, and lander'd,
> And cut square by the Russian standard."

In the notes to Grey's *Hudibras* we are told, " they were then so curious in the management of their beards, that some, as I am informed, had pasteboard cases to put over them in the night, lest they should turn upon them and rumple them in their sleep;" and in the life of Mrs. Elizabeth Thomas, entitled *Pylades and Corinna*, 1731, p. 21, we have the following account of Mr. Richard Shute, her grandfather, a Turkey merchant: " That he was very nice in the mode of that age, his valet being some hours every morning in starching his beard and curling his whiskers, during which time a gentleman, whom he maintained as a companion, always read to him upon some useful subject." Mr Repton further notices the fashion of using beard-combs and beard-brushes by the gallants of the day. Thus, in the *Queen of Corinth*, act ii. scene 4:

> " Play with your Pisa beard! why, where's
> Your brush, pupil?
> He must have a brush, sir!"

BEARERS. "Bearers, rowls, fardingales, are things made purposely to put under the skirts of gowns at their setting on at the bodies, which raise up the skirt at that place to what breadth the wearer pleaseth, and as the fashion is."—Randle Holme, *Academy of Armory*, 1688.

BEAVER. The face-guard of a helmet; sometimes used for the helmet itself, as in Shakspere:

"I saw young Harry with his *beaver* on."
Henry IV., Part I. act iv. sc. 2.

"What, is my *beaver* easier than it was?"
Richard III.

The same poet notices the beaver as a face-guard, thus:

"He wore his *beaver up.*"
Hamlet, act i. sc. 2.

"Their *beavers down;*
Their eyes of fire sparkling through sights of steel."
Henry IV., Part II. act iv. sc. 1.

The latter kind of beaver has been engraved by Knight in his *Illustrated Shakspere*, from an armet of the time of Philip and Mary in Goodrich Court, and which being of the kind generally used, is also sufficiently near to the time of our great dramatist to convince us that such a beaver must have been frequently seen by him. It is engraved from this work, fig. 31. It has attached to its umbril several wide bars to guard the face, over which the beaver, formed of three overlapping lames perforated, is made to draw up. Meyrick, in his *Critical Inquiry*, pl. 41, has given us the earliest specimen of the beaver (fig. 32), from the monumental effigy of Thomas Plantagenet, Duke of Clarence, who died 1421, and which is "so constructed of several overlapping pieces as when wanted for covering the face to be drawn *up* from the chin." For specimens of the beaver which is moved downward from the forehead, and pushed *up* over the top of the helmet when the face is uncovered, as described in *Hamlet*, see fig. 1 of the cut on p. 336, and the armet on p. 415, fig. 4.

Fig. 31.

Fig. 32.

BECKS, or BEKES. In the ordinance for the reformation of apparel made by the Countess of Richmond, mother to Henry VII.,

in the eighth year of his reign, it is directed that *tippets* shall be worn instead of *becks*, and of the same size and fashion; so that it appears to have been the name applied to the pendent tippet of the head, turned like a *beak* over the forehead, as in the cut on p. 114 (see also fig. 5, p. 415).

BENDS. Ribands or bandages for the head, used by ladies in imitation of the *bends* or circles of gold, and termed *bindæ* among the Normans, and worn upon the forehead. These ribands, when made of silk, were prohibited to professors of religion (Strutt). There is a passage in Shakspere's *Antony and Cleopatra*, act ii. scene 2, describing her barge and attendants, which has produced some confusion among the commentators:

> "Her gentlewomen, like the Nereides,
> So many mermaids, tended her i' th' eyes,
> And made their bends adornings."

The conjectural emendations, alterations, and controversy on the right reading are so very extensive and confusing, that Boswell in his variorum edition prints it as a supplement to the play. Warburton proposes to read "adorings;" and another contends that the *bends* are those of the mermaids' tails in which the ladies are masquerading. No one yet has noticed that *bends* are a part of costume. The simplest explanation seems to be, that the attendants on the queen had made this portion of their ornamental dress a striking adornment to the pageant.

BESAGNES. The two circular plates, about the size of a shilling, which covered the pins on which the visor of the helmet turned; they were so called from their resemblance to the coins called besants, or bezans, a long time current in France. So Meyrick explains the passage in Rous's *Life of Richard Beauchamp, Earl of Warwick* (Cotton Mss. Julius, E 4, written in the time of Edward IV.), "The Erle smote up his visor thrice, and brake his *besagnes*, and other harneys."

BESAGUE. A cornuted staff or club, used by knights until the end of the fourteenth century. In the romance of *Partonopex*, King Sornegur is described as being "well armed" with "a long and strong sword:"

> "Another hung at his saddle-bow,
> With a *besague* at the other side."

This implement is here seen held by a knight keeping watch over the gate of a town, from a MS. of the

Fig. 33.

fourteenth century, *The Romance of Tristan*, in the Royal Library at Paris (No. 6956).

BETEN. A term used for garments when they were embroidered with fancy subjects; thus, in *Le bone Forence de Rome*, we are told of a fair dame who had

> "A coronall on her hedd sett,
> Her clothes with beasts and birdes were *bete*."

BIB. The upper part of the apron, which covers the breast; the linen covering for the breast of a child.

BICE. Blue. *Lay of Sir Launfal.*

BIGGON. A large hood or cap, with ears like those worn by nuns, and particularly by the Bigins, or Beguines. "A biggon was a kind of quoif, formerly worn by men; it is now only in use for children."—Note in Dodsley's *Old Plays*, ed. 1825, p. 303, vol. ix.; see also note to *King Henry IV.*, Part II. variorum ed. In Chaucer's *Romance of the Rose* we read

> "Anon dame Abstinence streined,
> Tooke on a robe of cameline,
> And gan her gratche as a *bigine*.
> A large coverchief of thread
> She wrapped all about her head."

The usurer in *Peirce Penilesse's Supplication to the Devil*, 1592, is thus described: "upon his head he wore a filthy coarse *biggin*, and next it a garnish of night-caps, with a sage button cap." And in Jasper Mayne's *City Match*, 1639, is a description of

> "One whom the good
> Old man, his uncle, kept to the inns of court,
> And would in time ha' made him barrister,
> And rais'd him to his sattin cap and *biggon*."

In *Salmacida Spolia*, a masque acted at Whitehall, 1639, the fourth entry is "a nurse and three children in long coats, with bibs, *biggins*, and muckenders."

BILLS. The besieged in the city of Tyre are described in the romance of *Alexander* (fourteenth century) as defending their town

> "With long *billes* made for the nones."

Fig. 34.

They were the principal weapons used by infantry until the pike came into use, and are of common occurrence in early Mss. "Brown bills" are frequently mentioned by our writers, as well as brown swords; for soldiers were not then careful to preserve their polish. They were carried by watchmen in the sixteenth and seventeenth centuries. Dogberry is careful to tell his compeers, "Have a care your *bills* be not stolen;" and Dekker, in his *O per se, O*, 1612, has engraved a watchman bearing his bill, which is here copied from that woodcut (fig. 34). They are frequently alluded to by the Elizabethan dramatists.

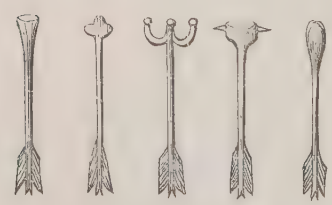
> "O Domine, what mean these knaves,
> To lead me thus with *bills* and glaives?"
>
> *A pleasant conceited Comedy,—How to Chuse a Good Wife from a Bad*, 1602.

The constable of the watch, in May's comedy of *The Hiere*, 1620, asks, "First, what is a watchman? secondly, what is the office of a watchman? For the first, if any man ask me what is a watchman, I may answer him, He is a man as others are; nay, a tradesman, as a vintner, a tailor, or the like, for they have *long bills*."

BIPENNIS. A double-headed axe, of which specimens are engraved on pp. 52 and 61.

BIRD-BOLT. Steevens, in his note to *Much Ado about Nothing*, act i. scene 1, says, "The bird-bolt is a short thick arrow, without point, and spreading at the extremity so much as to leave a broad flat surface, about the breadth of a shilling. Such are to this day in use to kill rooks with, and are shot from a cross-bow." They are mentioned by Shakspere, in his *Much Ado about Nothing*, act i. scene 1; and are alluded to in the old proverb, "A fool's bolt is soon shot;" and in the old comedy of *Ralph Roister Doister* (written before 1551), where it is said of one of the characters, that he has

> "As much brain as a *burbolt*."



Figs. 35-39.

Douce, in his *Illustrations of Shakspere*, has given specimens of these missiles, here copied (figs. 35 to 39). The last is like the arrow with a vial of combustibles, sometimes shot by archers in the middle ages.

BIRRUS. A coarse species of thick rough woollen cloth, used

by the poorer classes in the middle ages for cloaks and external clothing. (Strutt.) The antique *birrus* was a hooded cloak, said to have derived its name from the *red* wool of which it was made.

BLACKING. The oldest kind of blacking for boots and shoes appears to have been a thick viscid oily substance; for "shoes that stink of blacking" are mentioned in Middleton's *Roaring Girl*, 1611. And Gay, in his *Trivia*, requests the shoeblack to

> "Temper the foot within this vase of oil;"

adding,

> "The foot grows black that was with dirt embrown'd."

Yet shoes must have *shone;* for in Jasper Mayne's *City Match*, 1639, one of the characters exclaims of another, "'Slid, his shoes *shine* too!" And in a note to this passage in Dodsley's *Old Plays*, Mr. Collier says: "The citizens of Charles the First's time, and earlier, were as famous for the brightness of their shoes as some particular professions are at present." In *Every Man in his Humour*, act ii. scene 1, Kitely says:

> "Whilst they, sir, to relieve him in the fable,
> Make their loose comments upon every word,
> Gesture, or look I use; mock me all over,
> From my flat cap *unto my shining shoes.*"

BLIAUT. "A garment common to both sexes. It appears to have been an external part of dress, and probably resembled the surcoat, or super-tunic. By the men it was worn over armour. In the romance of *Perceval* mention is made of mantles and *bliauts* of purple starred with gold. In the romance of *Alexander* we read of the *bliaut* and the chemise, 'such as young virgins were accustomed to put on.' In another romance (*Roman de Guil. au Court Nez*) a lady of high rank is introduced by the poet habited in a very rich *bliaut;* and in another (*Roman de Parise la Duchesse M.S.*) a lady is said to have been clothed in linen, with a *bliaut* dyed in grain. In one of the Tower Rolls (*Rot. Claus. memb.* 12) there is an order from King John for a *bliaut* lined with fur for the use of the queen; which garment, exclusive of the making, is estimated at twenty-five shillings and eightpence. The making of a *bliaut*, together with a capa, or robe, came to two shillings and sixpence. The bliaut was not, I presume, confined to the nobility, because we find that it was sometimes made of canvass and of fustian, both of which at this period (the Anglo-Norman) were ranked among the

inferior species of cloth."—Strutt, *Dress and Habits*, ed. 1842, vol. ii. p. 42. Mr. Planché, in a note to this passage, says, "I consider the *bliaut* to have been handed down to us in the well-known French blouze of the present day. The English smock-frock is nearly allied to it."

BLUE-COATS were the ordinary livery of serving-men in the sixteenth and early part of the seventeenth centuries. Thus in Chettle's *Kind Hart's Dream*, 1592, we are told, "This shifter, forsooth, carried no lesse countenance than a gentleman's abilitie, with his two men in *blew coats*, that served for shares, not wages."

> "Where's your *blew-coat*, your sword and buckler, sir?
> Get you such-like habit for a serving-man,
> If you will wait upon the brat of Goursey."
> *The Two Angry Women of Abingdon*, 1599.

> "A velvet justice, with a long
> Great train of *blue-coats*, twelve or fourteen strong."
> *Donne's Satires.*

> "*Blue-coats* and badges to follow her heels."
> *Patient Grissell*, 1603.

> "A country *blew-coat* serving-man."
> Rowland's *Knave of Clubs*, 1611.

"Have a care, *blew-coats*," says Sir Bounteous Progress to the servants, in Middleton's *Mad World my Masters*, 1608. Blue gowns are worn as a sign of humility or penance in the Bridewell scene in Dekker's *Honest Whore*, 1630. A blue coat is the dress of a beadle. Doll Tearsheet, in the Second Part of *Henry IV.*, calls the beadle, Blue-bottle rogue; and in Nabbes' *Microcosmus*, 1637, it is said, "The whips of furies are not half so terrible as a *blue-coat*." See notes to Shakspere on this subject. They are still worn by the scholars in the Christ Church School, London, who are popularly known as "*blue-coat* boys."

BLUNDERBUSS. Short hand-guns of wide bore. "I do believe the word is corrupted; for I guess it is a German term, and should be *donderbucks*, and that is 'thundering guns,' *donder* signifying thunder, and *bucks* a gun."—*Sir J. Turner*, temp. Charles II.

BODDICE. A sort of stay used by women, and laced across the breast. The "laced boddice" of a country girl is mentioned by Durfey, and may be seen in our cut, p. 352.

BODKIN (*Sax.*). A dagger. A hair-pin. A blunt flat needle.

> "But if he wold be slain of Simekin
> With pavade, or with knife, or *bodkin*."
> Chaucer,—*Reve's Tale.*

A small dagger was anciently styled a bodkin; see Steevens' note to *Hamlet*, act i. scene 1; or the quotations given by Collier, in his edition of Dodsley's *Old Plays*, vol. ix. p. 167, in illustration of the passage in Randolph's *Muses' Looking-Glass*, 1638.

> "Since I read
> Of Julius Cæsar's death, I durst not venture
> Into a tailor's shop, for fear of *bodkins*."

Of these quotations the first two fully explain the use of the word.

> "With *bodkins* was Cæsar Julius
> Murdred at Rome, of Brutus, Cassius."
> *The Serpent of Division*, 1590.

> "You turne the point of your owne *bodkin* into your bosom."
> *Euphues and his England*, 1582.

Bodkins for the hair are mentioned in Dekker; and Bellafront, in *The Honest Whore*, with her bodkin curls her hair. "He pulls her bodkin that is tied in a piece of black bobbin," is a stage-direction in the *Parson's Wedding*, 1663.

BOLTS. Arrows. "Arrows for a cross-bow."—*Meyrick.* The cut on p. 177 is a happy illustration of the following passage:

> "When he the bowe in honde felte,
> And the *boltes* under his belte,
> Loude then he lough."
> *The Frere and the Boy*,—Ritson's Anc. Pop. Poetry.

BOMBARDS. Padded breeches.—Meyrick, *Critical Inquiry*, vol. ii. p. 10.

BOMBASIN. A mixture of silk and cotton, first manufactured in this country in the reign of Elizabeth. "In 1575 the Dutch elders presented in court (at Norwich) a specimen of a novel work called 'bombazines,' for the manufacturing of which elegant stuff this city has ever since been famed."—Burns' *History of the Protestant Refugees in England.* See BOMBAX.

BOMBAST. Stuffing for the clothes to make them stand out; generally made of cotton. See Steevens', note to First Part of *Henry IV.* act ii. scene 4.

> "Thy bodies bolstered out,
> With *bumbast* and with bagges,
> Thy roales, thy ruffs, thy cauls, thy coifes,
> Thy jerkins, and thy jagges."
>
> Gascoigne's *Fable of Jeronimo.*

For other notices of this fashion, see p. 264. Holme, in his *Notes on Dress* (Harl. 4375), says, "About the middle of Queen Elizabeth's reign, the slops or trunk-hose with pease-cod-bellied doublets were much esteemed, which young men used to stuffe with rags and other like things, to extend them in compasse, with as great eagerness as women did take pleasure to weare great and stately verdingales; for this was the same in effect, being a kind of verdingall-breeches. And so excessive were they herein, that a law was made against such as did so stuffe their breeches to make them stand out; wheras when a certain prisoner (in these tymes) was accused for wearing such breeches contrary to law, he began to excuse himself of the offence, and endeavoured by little and little to discharge himself of that which he did weare within them; he drew out of his breeches a paire of sheets, two table-cloaths, ten napkins, four shirts, a brush, a glasse, a combe, and night-caps, with other things of use, saying, Your lordship may understand that because I have no safer a store-house, these pockets do serve me for a roome to lay my goods in; and though it be a straight prison, yet it is a store-house big enough for them, for I have many things more yet of value within them. And so his discharge was accepted and well laughed at; and they commanded him that he should not alter the furniture of his store-house, but that he should rid the halle of his stuffe, and keepe them as it pleased him." See also Bulwer's *Man Transformed*, p. 541.

BOMBAX, or *Bombix*, in modern language *Bombasin*. "A sort of fine silk or cotton cloth, well known upon the continent during the thirteenth century; but whether it was used so early in this kingdom, I cannot take it upon me to determine."—*Strutt*. See Bombasin.

BONE-LACE. Lace worked on bobbins or *bones*. (Halliwell's *Dictionary*.)

> "The spinsters and the knitters in the sun,
> And the free maids that weave their thread with *bones*."
>
> Shakspere,—*Twelfth Night*, act ii.

"You taught her to make shirts and *bone-lace.*"
City Match, 1612.

The prohibition of foreign bone-lace was acceded to in the reign of Charles II., because of the number of English manufacturers, and repealed in that of William III.

BONGRACE. A frontlet attached to the hood, and standing up round the forehead, as worn by Anne Bullen in the cut on p. 243.

"Here is of our lady a relic full good,
Her *bongrace* which she wore with her French hood."
Heywood's *Mery Play betwene the Pardoner and Frere*, 1533.

"For a *boon-grace*,
Some well-favored visor on her ill-favored face."
John Heywood's *Dialogue of Proverbs.*

BONNET. (See HEAD-DRESSES.) The word is still applied to a man's cap in Scotland. In Chettle's *Kind Hart's Dream*, 1592, is a passage which shews how the term *bonnet* was applied: "Beshrew the card-makers, that clapt not a gown about the knave of hearts, and put him on a hat for a bonnet over his night-cap."

BOSS. The central projection of a shield. See pp. 53 and 54 for those usually placed on the Saxon shield. They are commonly found in the graves of that people, and are sometimes six or seven inches in length. Two specimens, figs. 40, 41, are here engraved from the originals in the possession of Lord Albert Conyngham, discovered by him in the Breach Down barrows, near Canterbury. Fig. 41 has a knob or button at its apex. The shields were generally of linden-wood, and of them no traces are found; but these bosses are comparatively common, and any work on the subject of early interments, such as Douglas' *Neniæ* or Hoare's *Wiltshire*, will furnish many other examples. The form of the Norman boss may be seen in the cut on p. 149, or the one here given (fig. 42) from the figure of Geoffrey Plantagenet in Stothard's *Effigies*. The boss was less frequent after the Norman period. Large shields generally have none, and the smaller shields and bucklers a simple spike in the centre.

Fig. 40.

Fig. 41.

Fig. 42.

BOOTS, SHOES, *and other coverings for the feet.* (It has been thought advisable to describe under one general head the various forms of protection for the feet worn in this country, as it would only produce confusion to spread them over the *Glossary* under each of their appellations. The reader who looks to these words will, however, find a reference to the page in which each article is described; and he will have the advantage here of a more clear and connected account.)

In the early part of the present volume (p. 12), I have engraved two specimens of a sort of shoe that may be considered as the type of those worn by the early Britons, when the more simple and ancient sandal was not in use. They are formed of hides with and without the skin, and, being all in one piece, both sole and upper-leather, are drawn like a purse over the foot or round the ankle. Our cold northern climate could never be favourable to the constant wear of the classic sandal; and it seems to have been characteristic of the clergy from an early period, who were supposed to be less addicted to comfort and the luxury of dry feet than their less holy and more warmly-clad fellow-mortals. During the occupation of this island by the Romans, their habits and manners predominated; and for full information on the boots, shoes, and sandals in use by them, I cannot do better than refer the reader to the *Dictionary of Greek and Roman Antiquities* published by Taylor and Walton, directing the reader to the words *Baxa, Calceus, Crepida,* &c. He will there find it stated, that "those of the Greeks and Romans who wore shoes, including generally all persons except youths, slaves, and ascetics, consulted their convenience, and indulged their fancy, by inventing the greatest possible variety in the forms, colours, and materials of their shoes. Hence we find a multitude of names, the exact meaning of which it is impossible to ascertain, but which were often derived either from the persons who were supposed to have brought certain kinds of shoes into fashion, or from the places where they were procured." In Montfaucon's magnificent work on Roman antiquities, numerous engravings of all kinds of these feet-coverings may be seen; and at p. 30 of this volume the fondness of the Romans for ornamental shoes is noticed, and an exceedingly beautiful specimen of one found at Southfleet in Kent is engraved.

Fig. 43.

Fig. 44.

The shoes of the early Saxons were constructed upon the Roman model; indeed, we may find the prototype of the modern half-boot in their paintings and sculptures. According to Strutt, high shoes, reaching nearly to the middle of the

legs, and fastened by lacing up the front, and which may also be properly considered as a species of half-boots, were in use in this country as early as the tenth century; and the only apparent difference between the high shoes of the ancients and the moderns seems to have been, that the former laced close down to the toes, and the latter to the instep only. They appear in general to have been made of leather, and were usually fastened beneath the ancles with a thong, which passed through a fold upon the upper part of the leather, encompassing the heel, and which was tied upon the instep. This method of securing the shoe upon the foot was certainly well contrived both for ease and convenience. The specimens here engraved of a sandal and shoe are selected from two very remarkable manuscripts. No. 44 is copied from "the Durham book," or book of St. Cuthbert, now preserved with religious care among the Cottonian manuscripts in the British Museum. It is believed to have been executed as early as the seventh century, by the hands of Eadfreid, afterwards bishop of Lindisfarne, who died in 721. It contains a copy of the four Gospels very beautifully transcribed upon vellum, ornamented most elaborately, and containing pictures of the four evangelists, who wear sandals of this form; sandals, as I before remarked, appearing to be considered as the peculiar covering for the feet of saints and religious persons, as the shoes of the clergy were when worn always ornamented by bands crossing them in imitation of the thongs of the sandals. No. 43 will shew how much the Saxon shoe took the form of the sandal, being cut across the front into a series of openings somewhat resembling the thongs which secured it. It is copied from a MS. of the tenth century.

The general forms of the later Saxon shoe may be seen in the cut here introduced. Nos. 45 and 47 are copied from the Cottonian Mss., Tiberius C. 6; and they exhibit the most usual forms of shoes, or, as we should now term them, half-boots, which were then worn; indeed, shoes of other shapes are properly to be considered as the exceptions rather than the rule in this particular. No. 46 is a specimen of one of the more unusual kinds occasionally to be met with. It occurs in the Harleian Mss. 2908. This shoe is black, and is decorated with rows of studs round the top and down the middle.

Fig. 45. 46. 47.

Strutt remarks that wooden shoes are mentioned in the records of this era, but considers it probable that they were so called because the soles were formed of wood, while the upper parts were made

of some more pliant material. Shoes with wooden soles were at this time worn by persons of the most exalted rank: thus, the shoes of Bernard, king of Italy, the grandson of Charlemagne, are described by an Italian writer, as they were found upon opening his sepulchre: "The shoes," says he, "which covered his feet are remaining to this day, the soles of wood, and the upper parts of red leather, laced together with thongs. They were so closely fitted to the feet, that the order of the toes, terminating in a point at the great toe, might easily be discovered; so that the shoe belonging to the right foot could not be put upon the left, nor that of the left upon the right." It was not uncommon to gild and otherwise ornament the shoes of the nobility. Eginhart describes the shoes worn by Charlemagne on great occasions as set with jewels.

Among the Normans similar sorts of shoes were worn. The Bayeux tapestry exhibits the plainest form of shoe only, as worn by all the persons delineated, like figs. 45-7 in the cut on the previous page, but generally without the band, or projecting border, round the top. They are of various colours; yellow, blue, green, and red predominate. When the kingdom became in some degree quiet beneath the Norman rule, a more varied and enriched style of dress for the feet was adopted. I was at some pains to select, on p. 80, nearly all the varieties of shoes, boots, and leg-coverings to be met with; to which I must refer the reader. The fourth figure of that group exhibits the most general form of shoe then worn, and the one most commonly seen in contemporary drawings. Two other varieties, figs. 48 and 49, are here given from a remarkable painting in distemper, still existing in the crypt of Canterbury Cathedral.[1] The shoes are both coloured with a thin tint of black, having solid bands, or *bindings*, of black round the top and down the instep, from which branch other bands from the sides to the soles. In one instance (fig. 48) the central band only reaches from the top to the instep, where it is met by another, which crosses the foot. All these bands are decorated with white dots, probably intended to indicate rows of ornamental studs. It will be seen that a somewhat prominent feature is the twist given to the pointed toe, a fashion which afterwards launched into caricature.

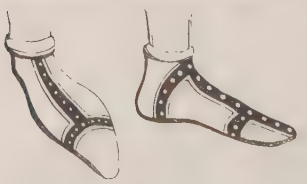


Fig. 48. Fig. 49.

[1] It is painted on the wall of a small chapel beneath Anselm's Tower, a portion of the early cathedral, the other parts of the building being destroyed by fire in the year 1140. As an example of Anglo-Norman costume, architecture, and furniture, the only entirely perfect painting—the Birth of St. John the Baptist—is well worth attention. A coloured

"We are assured by the early Norman historians (says Strutt), that the cognomen Curta Ocrea, or Short Boots, was given to Robert the Conqueror's eldest son; but they are entirely silent respecting the reason for such an appellation being particularly applied to him. It could not have arisen from his having introduced the custom of wearing short boots into this country, for they were certainly in use among the Saxons long before his birth. To hazard a conjecture of my own, I should rather say he was the first among the Normans who wore short boots, and derived the cognomen, by way of contempt, from his own countrymen, for having so far complied with the manners of the Anglo-Saxons." It was not long, however, supposing this to be the case, before his example was generally followed. The short boots of the Normans appear at times to fit quite close to the legs, in other instances they are represented more loose and open; and though the materials of which they were composed are not particularised by the ancient writers, we may reasonably suppose them to have been made of leather; at least it is certain that about this time a sort of leather boots, called *bazans*, were in fashion, but these appear to have been chiefly confined to the clergy.

William Rufus appears to have indulged in all kinds of extravagances during his reign in the way of quaint and expensive clothing. This taste increased during the reigns of Henry I. and Stephen, and the shoes were lengthened at the toes prodigiously. Planché, in his *History of British Costume*, says, that at this time, "peaked-toed boots and shoes, of an absurd shape, excited the wrath and contempt of the monkish historians. Ordericus Vitalis says they were invented by some one deformed in the foot. The peak-toed boots called *ocrea rostrata* were strictly forbidden to the clergy. The shoes called *pigacia* had their points made like a scorpion's tail; and a courtier named Robert stuffed his out with tow, and caused them to curl round in form of a ram's horn, a fashion which took mightily amongst the nobles, and obtained for its originator the cognomen of *Cornado*." The seal of Richard, constable of Chester in the reign of Stephen, will afford us a specimen of these pointed toes, and his boot is copied, fig 50.

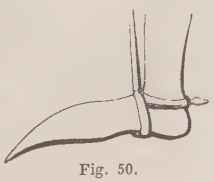


Fig. 50.

The shoes of the royal figures of this period are generally decorated with bands like those of the sandal, as the shoes of the clergy almost invariably are; they are, however, seldom coloured *black*, as the earlier shoes, of which we have hitherto given examples, most generally are. Thus, the shoes or half-boots of Henry II., as co-

fac-simile of this curious relic of the arts in the twelfth century is published in the *Archæological Album*.

loured upon his monumental effigy at Fontevraud, are green ornamented with gold. The boots[1] of Richard I. are also striped with gold; and ornamented shoes and boots became generally worn by the nobility. Boots ornamented in circles are mentioned during the reign of John. The effigy of the succeeding monarch, Henry III., in Westminster Abbey, is chiefly remarkable for the splendour of the boots which he wears; they are crossed at right angles by golden bands all over, each intervening square containing a figure of a lion. Boots and shoes of rich stuffs, cloth, and leather, highly decorated in colours, and enriched by elaborate patterns, became common among the wealthy, and were generally worn by royalty all over Europe. Thus, when the tomb of Henry the Sixth of Sicily, who died in 1197, was opened, in the cathedral of Palermo, on the feet of the dead monarch was discovered costly shoes, whose upper part was of cloth of gold embroidered with pearls, the sole being of *cork* covered with the same cloth of gold. These shoes reached to the ancle, and were fastened with a little button instead of a buckle. His queen, Constance, who died 1198, had upon her feet shoes also of cloth of gold, which were fastened with leather straps tied in knots, and on the upper part of them were two openings wrought with embroidery, which shewed that they had been once adorned with jewels. I must refer to the cuts on page 112 for specimens of the shoes and boots worn by the lower classes during the reign of Edward the Second; and to those on pages 116, 118, 121, for those in use during the reigns of the Edwards who immediately succeeded him, and which exhibit in all instances those most commonly worn.

The splendid reign of the third Edward, extending over half a century of national greatness, was remarkable for the variety and luxury, as well as the elegance, of its costume; and this may be considered as the most glorious era in the annals of "the gentle craft." Shoes and boots of the most sumptuous character are now to be met with in contemporary paintings, sculptures,

Figs. 51, 52.

[1] It is rather difficult to describe these articles of dress as shoes or boots; the whole of the "shoes" I have described hitherto would, according to modern phraseology, be termed *half-boots*, inasmuch as they reach to the ancle. Before the time of Edward III. the modern form of shoe, reaching only to the instep, does not appear. As the term *boots* gives us now an idea of something reaching to the calf of the leg, I have chosen to call the ordinary coverings for the feet worn in these early days *shoes*, in preference to the other term, as I consider it the more correct one.

and illuminated manuscripts. The boot and shoe (figs. 51, 52), from the Arundel Mss., No. 83, executed about 1339, will shew to how great an extent the tasteful ornament of these articles of dress was carried. The greatest variety of pattern and the richest contrasts of colour were aimed at by the maker and wearer; and with how happy an effect the reader may judge from the examples just given, or the three here engraved, from Smirke's drawings of the paintings which formerly existed on the walls of St. Stephen's Chapel, at Westminster, and which drawings now decorate the walls of the meeting-room of the Society of Antiquaries. It is impossible to conceive any shoe more exquisite in design than fig. 53 in this cut. It is worn by a royal personage; and it brings forcibly to mind the rose-windows and minor details of the architecture of this period; but for beauty of pattern and splendour of effect, this English shoe of the middle ages is "beyond all Greek, beyond all Roman fame;" for their sandals and shoes have not half "the glory of regality" contained in this one specimen. It is also a curious illustration of Chaucer's description of his young priest Absolon, who had

Fig. 53. 54. 55.

"Paules windows corven on his shoes."

For in Dugdale's view of old St. Paul's, as it existed before the Great Fire, the rose-window in the transept is strictly analogous in design. Fig. 54 is simpler in pattern, but is striking in effect; being coloured (as the previous one is) solid black, the red hose adding considerably to its beauty. Fig. 55 is still more peculiar; it is cut deep at the instep, the back part which covers the heel being secured above it by fastening round the leg; the shoe is cut all over with a geometric pattern; and with that fondness for quaint display in dress peculiar to these times, the left shoe is black, and the stocking blue; the other leg of the same figure being clothed in a black stocking and a white shoe. The sharp-pointed toes of these shoes will be remarked by the reader; a fashion that long retained its sway, and that may be continually seen upon both male and female figures in paintings and monumental effigies. Among the latter I may merely note two given in Hollis's *Monumental Effigies:* that of Elizabeth, wife of William Lord Montacute, who died in 1354, still to be seen in Oxford

Fig. 56.

Cathedral; and Lora, the wife of Robert de Marmion, in West Tanfield Church, Yorkshire; the feet of the latter lady exhibit so clearly the singular way in which the long toe was pointed outwards, that they are here copied from Mr. Hollis's engraving (fig. 56).

The boots and shoes of the ordinary classes during the fourteenth century were altogether of peculiar form, and had a remarkable twist when the figure was viewed in front. An example is selected (fig. 57) from the Royal Mss., 2 B 7: it shews how extravagantly "right and left" these articles were made during this period. Soles of shoes at a much earlier age have been discovered cut to fit one foot only; and one of the sandals of an early ecclesiastic, of this form, is engraved (fig. 58) from Gough's *Sepulchral Monuments*, and the person who discovered it in the tomb thus describes it: he says the legs of the wearer "were enclosed in leathern boots or gaiters, sewed with neatness; the thread was still to be seen. The soles were small and round, rather worn, and of what would be called an elegant shape at present; pointed at the toe, and very narrow, and were made and fitted to each foot. I have sent the pattern of one of the soles, drawn, by tracing it with a pencil, from the original itself, which I have in my possession." Gough engraves the shoe of the natural size in his work, the measurements being ten inches in length from toe to heel, and three inches in width across the broadest part of the instep. It will be seen that they are as perfect "right and left" as any boots of the present day; but as we have already shewn, this is a fashion of the most remote antiquity. Greeks and Romans had their boots also made right and left. Shakspere's description, in his *King John*, of the tailor who, eager to acquaint his friend the smith with the prodigies the skies had just exhibited, and whom Hubert saw

Fig. 57.

Fig. 58.

> "Standing on slippers which his nimble haste
> Had falsely thrust upon contrary feet,"

is strictly accurate; but half a century ago this passage was adjudged to be one of the many proofs of Shakspere's ignorance or carelessness. Dr. Johnson, unaware himself of the truth in this point, and, like too many other critics, determined to pass the verdict of a self-elected and ill-informed judge, makes himself su-

premely ridiculous by saying, in a note to this passage, with ludicrous solemnity, "Shakespeare seems to have confounded the man's shoes with his gloves. He that is frighted or hurried may put his hand into the wrong glove; but either shoe will equally admit either foot. The author seems to be disturbed by the disorder which he describes." This off-hand style of accusation and condemnation, founded on a mistaken affinity between ages remote and distinct from each other, may be quite as easily fallen into by the artist who would alter the shape or form of an article of costume because it may clash with modern ideas of taste, perhaps quite as full of unfounded prejudice as the taste of an earlier time, and which may thus falsify more than improve his subject. That which tells most upon the eye in an ancient picture or sculpture, as a quaint or peculiar bit of costume, and which may occasionally be taken as bad drawing, is not unfrequently the most accurate delineation of a real peculiarity.

The reign of Richard II. was remarkable for the extravagant length to which the toes of the boots and shoes were carried, and which are asserted to have been chained to the knees of the wearer to give him an opportunity of walking with more freedom. I cannot refer to a better example than I have already given in p. 139. I add, however, another curious one, fig. 59, from Sloane Mss., No. 335. This extravagant fashion continued until the overthrow of the house of York, at least among the nobility, although it does not so constantly appear during the reigns of Henry the Fourth and Fifth. In the time of Henry the Sixth, a half-boot, laced at the side, was generally worn by the middle classes. I have selected an example from Waller's series of *Monumental Brasses*, fig. 60. It is from that of Nicholas Canteys, who died 1431, in Margate Church, Kent, and is an exceedingly good specimen of a decorated boot of this period.

Fig. 59.

Fig. 60.

The very curious shoe and clog, fig. 61, are copied from the Cotton Mss. Julius, E. 4, and will shew the comparative shortness of the toe as worn during the latter part of the reign of Henry VI., and long projecting support for it that was made in the clog. Such clogs were worn by gentlemen at this time: this one is worn by a king of England in the series noticed p. 190; and there is

Fig. 61.

an illumination in a manuscript among the Royal collection marked 15 E. 4, in which the Duke of York, afterwards Richard III., is depicted wearing such a shoe and clog. It is engraved p. 194.

Of the shoes worn during the reign of Edward IV., Mr. C. Roach Smith (whose collection of London antiquities is so extensive and remarkable) possesses some very curious specimens. They were found in the neighbourhood of Whitefriars in digging deep under ground into what must have been originally a receptacle for rubbish at this period, among which these old shoes had been thrown. They are probably the only things of the kind now in existence, and I am indebted to Mr. Smith for permission to engrave one here, fig. 62. The long pointed toe and side-lacing will be remarked by the reader, while the diagram of the sole beneath is valuable for the precise shape obtained, and illustrates what I have before observed, that what appears faulty drawing in many of the old representations, is indeed but an accurate delineation of a real fashion.

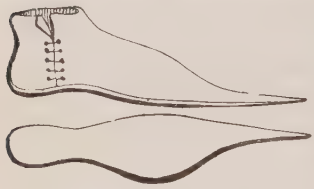


Fig. 62.

I should add, that Mr. Smith also possesses the ornamental toes, of six inches in length, of some of these shoes, and that they were found stuffed with tow to support and strengthen them. One is here engraved, fig. 63. The toe, in this instance, was tightly filled with moss.

Fig. 63.

Two specimens of boots of the time of Edward IV. are here given. Fig. 64, from Royal Mss., 15 E. 6, is of dark leather, with a long-pointed upturned toe; the top of this boot is of lighter leather, and is similar in its construction to the top-boots of our own times. Fig. 65, from a print dated 1515, is more curious, as the entire centre of the boot opens, and is laced down its whole length over the front of the leg.

Fig. 64.

Fig. 65.

The smaller half-boot of the same era may be well understood from fig. 66. The original is dated 1519. The clog is more modern in appearance than that last delineated, yet the extra length of its toe, for the accommodation of that belonging to the shoe, may still be detected.

Fig. 66.

The cut here given will best illustrate the great change that took place in the shape of the shoe at the latter part of this reign, and which banished for ever the long toes that had maintained their standing for so many centuries. The long-toed boot, fig. 68, is from a painting formerly in the Hungerford Chapel, Salisbury Cathedral, a building now destroyed; fig. 67 from the Royal Mss. 15 E. 2, dated 1482. It is impossible to conceive a greater contrast than they present; as if the taste that had so long been paramount had, in its antagonist novelty, veered to the very opposite point of the compass, so that the extreme of length and narrowness should be followed by the extreme of shortness and breadth; and whereas sumptuary laws had been enacted, forbidding lengthy toes to all but the rich and noble, it now became necessary to restrict their breadth. Their shape at this time will be still more clearly understood by contrasting the sole of the shoe in the possession of Mr. Smith, fig. 62, with fig. 69 in the group here given, which is copied from the effigy of the lady of Sir T. Babyngton, who died 1543, in Morley Church, near Derby. The breadth of toe is here very striking and conspicuous. No. 70 exhibits a front view of a similar shoe. They are remarkable also for the very small amount of shelter they gave the feet, which, as we have seen, were generally well protected, as they ought to be in our ungenial climate. The toes are barely covered by the puffed silk of which they are formed. Thus they continued during the reign of Henry VIII. During the reign of Edward VI. we meet with them of the form shewn in fig. 71, which is of light kid leather slashed to shew the coloured hose beneath, which was generally of dark-coloured cloth.

Fig. 67. Fig. 68.

Fig. 69. Fig. 70. Fig. 71.

The general forms of the shoes worn until the accession of Elizabeth may be exemplified in the one last referred to, and figs. 72, 73. They were high in the instep; the ordinary classes of the community wearing them plain, and like the modern close shoe, or half-boot.

Fig. 72. Fig. 73.

Of the two examples here given, and which belong to the gentry, fig. 73 is puffed and slashed in the fashion of Henry VIII.; fig. 72 is merely slashed across, reminding one of the Anglo-Saxon shoe (fig. 43). Three specimens are here given, of various patterns and decoration. They belong to the latter end of the reign of Elizabeth. Fig. 74 displays the large "shoe-roses" that were worn until the protectorate of Cromwell, and were made of lace, sometimes very costly, and occasionally decorated with gold and silver thread. Taylor, the water-poet, alludes to them (see p. 300); and Philip Stubbes, the celebrated "anatomiser of abuses," declares that "they have corked shoes, puisnets, pantofles, and slippers; some of them of black velvet, some of white, some of green, and some of yellow; some of Spanish leather, and some of English; stitched with silk, and embroidered with gold and silver all over the foot: with other gewgaws innumerable." The high-heeled shoes are alluded to by Warner, in *Albion's England*, as being

Figs. 74. 75. 76.

"inch-broad corked high."

They are also mentioned by Hamlet, when he salutes one of the lady-actors: "What! my young lady and mistress! By'r-lady, your ladyship is nearer heaven than when I saw you last, by the altitude of a *chopine!*" These chopines were of Eastern origin, and may be seen upon the feet of Turkish ladies in the plates to the *Voyages* of George Sandys, who travelled to the Holy Land in the reign of Elizabeth; and may still be seen worn by them. We, however, obtained them from the Venetians. That whimsical traveller Thomas Coryate tells us, in his *Crudities*, 1611, that they were "so common in Venice that no woman whatsoever goeth without, either in her house or abroad; it is a thing made of wood, and covered with leather of sundry colours, some with white, some red, some yellow. It is called a *chapiney*, which they wear under their shoes. Many of them are curiously painted; some also of them I have seen fairly gilt. There are many of these chapineys of a great height, even half a yard high; and by how much the nobler a woman is, by so much the higher are her chapineys. All their gentlewomen, and most of their wives and widows that are of any wealth, are assisted and supported either by men or women when they walk abroad, to the end they may not fall. They are borne up most commonly by the left arm, otherwise they might quickly take a fall." The pantofles, or slippers, were much used to protect the richly embroidered shoes from dirt.

Douce, in his *Illustrations of Shakspere*, has engraved one of these chopines, which is here copied (fig. 77). They were in use in Venice until 1670; and were occasionally worn in England, as Bulwer, in his *Artificial Changeling*, p. 550, complains of this fashion as a monstrous affectation, and says that his countrywomen therein imitated the Venetian and Persian ladies.

Fig. 77.

Fig. 75 shews the leather strap with which the shoe was held over the instep, and the small shoe-rose, or tie, worn by the middle classes. Fig. 76 is a good example of the ordinary one worn by the upper classes during the reigns of Elizabeth and James I.; they were generally made of buff leather, the slashes shewing the coloured stocking of cloth or silk beneath. James I. and his attendants wear such shoes in the woodcut in *The Jewell for Gentrie*, 1614, from which the full-length figure of his majesty was copied, and engraved on p. 292.

Shoes with similar roses, more or less full-blown, were thus worn during the reign of the first Charles. The shoes themselves do not appear to have been very expensive; but the roses, and lacings, and embroidery, of course greatly added to their value. In the diary of expenses of a foreign gentleman, preserved in the museum at Saffron Walden, in Essex, which contains entries from 1628 to about 1630, and from which it appears that he moved in the highest circles during a two years' visit to England, —we find entries of payments like the following:

	£	s.	d.
"1629.—2 pair of shoes . . .	0	6	6
1 pair of shoes . . .	0	3	0
1 pair of boots and shoes, .	1	0	0"

And elsewhere we gather the price of boots singly:

"1 pair of boots, 11*s.*"

which is about in the same proportion as the present prices, when the relative value of the money of that period and of our own is taken into consideration. Under the year 1630 the following entry occurs:

"To a bootmaker for one pair of boots, white and red, 14*s.*"

The boots probably were decorated with white tops, or *vice versa*.

The boots of this period will be best understood by a glance at fig. 78, those worn by Bacon's secretary, Sir Thomas Meautys, from

his portrait published by the Granger Society, and which seem to be so entirely made for use that they leave no opportunity for description. The following curious notice of the prevalence of boots at this time occurs in Fabian Phillips' *Antiquity, &c. of Purveyance to the King*, 1663: "Boots are not so frequently worn as they were in the latter end of King James's reign, when the Spanish ambassador, the Conde of Gondomar, could pleasantly relate, when he went home into Spain, that all the citizens of London were booted, and ready, as he thought, to go out of town; and that for many years since all men of this nation, as low as the plowmen and meanest artisans, which walked in their boots, are now with the fashion returned again, as formerly, to shoes and stockings." The following extracts also shew the very common use of these articles. A fantastical knave, as described by S. Rowland, temp. James I., appoints

Fig. 78.

> "My shoemaker by twelve, haste bid him make
> About the russet boots that I bespake."

> "His mistress, one that admires the good wrinkle of a boot."
> *Return from Parnassus*, 1606.

> "He's a gentleman I can assure you, sir; for he walks always in boots."
> *Cupid's Whirligig*, 1616.

The ordinary form of boot at the latter end of the reign of Charles I., and during the stirring wars of Cromwell, will be well understood from the following specimens, selected from portraits of leading men in the great struggle. Fig. 79 are worn by "Robert Devereux, Earle of Essex, his excellency generall of y^e^ army," in Hollar's full-length portrait. The tops are large and stiff, and are lined with cloth, a slight fringe of which peeps around them; the boots fit easily, and lie in soft folds about the leg; the instep is protected by a flap of leather, which continued upon boots until the reign of George II. They have thick clumsy heels, and are broad-toed.

Fig. 79.

Ferdinand, the second Lord Fairfax,—to whose family influences and dislikes Charles I. owed much opposition, of a kind fatal to his

notorious breaches on that liberty he had sworn to protect,—wears the boots here engraved. His full-length figure has already been given upon p. 337, but the boots are on so small a scale as to warrant their introduction again (fig. 80). The large tops are turned down, in order to display the rich lace lining, and they are altogether good specimens of the fashion of that day.

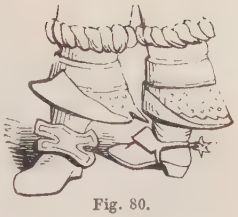


Fig. 80.

The tops of such boots were turned up in riding, or turned down in walking, to suit the taste or convenience of the wearer. They sometimes reached to the knees, and the tops, when raised, covered them entirely, as in fig. 81, from a print of this period, which shews one leg with the boot turned down below the knee, while upon the other it is turned over, and completely covers the knee and the lower half of the thigh.

Fig. 81.

Good specimens of the boots worn in 1646 may be seen in the cut, p. 324. They are of two kinds, and in the extreme of fashion, although worn by Presbyterian and Dissenter; indeed, monstrous boots appear to have been the *amour propre* of the saints of that day. Witness the boots here engraved (fig. 82), and to be found upon the legs of the sturdy John Lilburne himself, in a print published during his lifetime. The expanse of leather in his extravagant tops would not disgrace a dandy of the "merry monarch's" reign; and it contrasts rather ridiculously with the tight plain dress, narrow band, and cropped hair, in which John displays the Puritan.

Fig. 82.

The courtiers of Louis XIV. were remarkable for their extravagant boots: their tops were enormously large and wide, and decorated with a profusion of costly lace. Of course, the dandies and scamps composing the court of Charles II. on the continent, adopted their wear, and introduced them in full excess in England at the restoration. In the prints published by Ogilby, illustrative of his coronation procession, many choice specimens may be seen; one has been selected (fig. 83) for exhibition here. It is at once sumptuous and inconvenient; a combination sufficient to make any fashion popular, if we may judge from the experience of ages.

Fig. 83.

Fig. 84.

The boots of the end of this reign (fig. 84) are copied from a pair which hang up, in Shottesbrooke Church, Berkshire, over a tomb, in accordance with the old custom of burying a knight with his martial equipments over his grave, originally consisting of his shield, sword, gloves, and spurs; the boots being a later and more absurd introduction. The pair which we are now describing are formed of fine buff leather, the tops are red, and so are the heels, which are very high, the toes being cut exceedingly square.

A very ugly shoe (fig. 85) came into vogue at this time, also imported from France, where it *adorned* the foot of the courtier. It had square toes, high heels, and enormous ties, so stiffened as to stand forth at the sides of the feet for some inches. When the tie was not stiffened, it was allowed to hang over the instep; a specimen is here given (fig. 86) from Simpson's work on the *Division Viol*, 1667; and the other is copied from Playford's *Introduction to the Skill of Musick*, 1670.

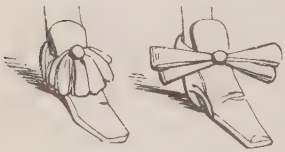


Fig. 86. Fig. 85.

During the reign of William III. shoes of the same fashion were worn; but they had not such ties, and the upper-leathers were higher, reaching far above the instep (figs. 87, 88). Small buckles came into fashion, which fastened the boot over the instep with a strap, and the tie was occasionally retained merely as an ornament. One specimen is here selected from Romain de Hooge's prints, representing the triumphal entry of William into London (fig. 89). The very high heels were frequently coloured red, and that became indicative of dandyism.

Fig. 87. Fig. 88.

Fig. 89.

The ladies' shoes of the period were equally unsightly; and when accompanied with a fixed clog must have been very inconvenient. Fig. 90, from one engraved in the *Gentleman's Magazine*, vol. lxvii. will illustrate this. The clog is small, and fastened to the sole. Hone, in his *Every-Day Book*, has engraved one very similar, but having a small covering for the toe. It is made of white kid leather goloshed with black velvet. He says, "that such were walked in is certain; that the fair wearers

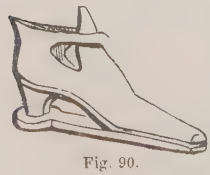


Fig. 90.

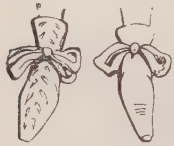
could have run in them is impossible to imagine." Randle Holme, in his *Academy of Armoury*, gives some specimens of such shoes. Hone copies one in the work already quoted, with the remark, "this was the fashion that beautified the feet of the fair in the reign of King William and Queen Mary. The old 'Deputy for the King of Arms' is minutely diffuse on 'the gentle craft;' he engraves the form of a pair of wedges which, he says, 'is to raise up a shoe when it is too straight for the top of the foot;' and thus compassionates ladies' sufferings. 'Shoemakers love to put ladies in their stocks; but these wedges, like merciful justices upon complaint, soon do ease and deliver them.' If the eye turns to the cut—to the cut of the sole, with the 'line of beauty' adapted by the cunning workman's skill to stilt the female foot—if the reader behold that association,—let wonder cease that a venerable master in coat-armour should bend his quarterings to the quarterings of a lady's shoe, and, forgetful of heraldic forms, condescend from his 'high estate' to the use of similitudes."

Figs. 91. 92.

Another cut will help us to understand the form of the boots worn during this reign. Fig. 91, with its loose top decorated with lace, and its extremely broad instep covering, is copied from Romain de Hooge's prints already mentioned, and consequently belongs to the early part of the reign. The stiff jack-boot (fig. 92) is taken from an equestrian portrait of the king himself. It is very harsh and formal, and exceedingly fit for a Dutchman to wear. They are both characteristic of the starched formality of taste and dress rendered fashionable by the rigidity of William and his court. Sir Samuel Rush Meyrick has one of these jack-boots in his collection of armour at Goodrich Court, and it has been engraved in his work on ancient arms and armour, from which it is here copied (fig. 93). It is a remarkably fine specimen of these inconvenient things, and is as strait, and stiff, and formal, as the most inveterate Dutchman could wish. The heel, it will be perceived, is very high, and the press upon the instep very great, and by consequence injurious to the foot, and altogether detrimental to comfort; an immense piece of leather covers the instep, through which the spur is affixed; and to the back of the boot, just above the heel, is appended an iron rest for the spur. Such were the boots of our cavalry and infantry; and in

Fig. 93.

such cumbrous articles did they fight in the Low Countries, following the example of Charles XII. of Sweden, whose figure has become so identified with them that the imagination cannot easily separate the sovereign from the boots in which he is so constantly painted, and of which a specimen may be seen in his full-length portrait preserved in the British Museum.



Figs. 94. 95.

The ladies' shoes were sometimes decorated with a little embroidery, or with ornamental bindings and threads, like fig. 94, from a print published in this reign, and which is the latest specimen of a kind of ornament resembling the slashes of the reigns of Elizabeth and James. The second figure gives the more general fashion of those ordinarily worn.

During the reign of George I. the shoes seem to have increased in height and inconvenience, as far as the ladies were concerned.

Fig. 96.

Fig. 97.

Figs. 96 and 97 are very good specimens, copied from the engravings upon a shoemaker's card of this period, and are consequently in the first style of fashion: the maker declaring that he "makes and sells all sorts of boots, shoes, slippers, spatterdashes, double and single channelled pumps, rich quilted shoes, clogs, and turned pumps, of the neatest work and genteelest fashion." From the same source we obtain the form of boot worn by horsemen, ready spurred for riding (fig. 98); it is exceedingly stiff and ugly, and it is not uncommon to find the tops of light leather, the leg and foot being blacked as usual with the viscid blacking then in use, which gave no polish, and which was to be dispensed at every street-corner by shoeblacks ready to clean the dirty shoes of beaux,—a very necessary operation in these days of bad pavements and worse sewerage.

Fig. 98.

The works of Hogarth abound with good examples of the boots and shoes of the reign of George II. and the early part of the reign of George III. To enumerate each print would be useless; and no one who would know aught of costume at this period, either in the general mass or in detail, can lose time in looking over the whole of the works of the most thoroughly English painter, and the most original one, this country ever produced. For the convenience of immediate reference, and as a sample of the rest, we have engraved on next page a pair from his *Harlot's Progress* (fig. 99). They are supposed to be turned out of the trunk of the unfortunate woman

in her dying moments by the old nurse, who is too intent on an early share of what little plunder there is to be procured to attend to her dying charge. They are in the first fashion, with high tops and formidable heels, made to walk, but not to run in.

Fig. 99.

In order to assist the reader in comprehending the shapes of shoes worn during the latter end of the eighteenth century, figs. 100 to 103 have been selected from prints published between the years 1774 and 1780. The buckles became more richly ornamented, and were frequently decorated with jewels: the nobility wore diamonds, the plebeians paste. The shoes, when of silk and satin, were ornamented with flowers and embroidery, like the second one in our cut. Sometimes a close row of pleats cover the instep, as in fig. 102; and at other times a small rose is visible, as in fig. 103.

Figs. 100. 101. 102. 103.

Fig. 104, drawn from the original shoe, will shew their form more clearly. It is of blue figured silk; the heel is thrust forward in an unnatural way. This fashion of driving the heel beneath the instep became more prevalent as the heels became lower; and fig. 105, of a fashionable and expensive make, will illustrate this remark. It was probably executed about the year 1780. It is richly decorated in needlework.

Fig. 104.

Fig. 105.

About 1790, a change in the fashion of ladies' shoes occurred. They were made very flat and low in the heel—in reality, more like a slipper than a shoe. Fig. 106 will shew the peculiarity of its make: the low quarters, the diminished heel, and the pleated riband and small tie in front, in place of the buckle, which was now occasionally discontinued. The Duchess of York was remarkable for the smallness of her foot, and a coloured print of "the exact size of the Duchess's shoe" was published by Fores, in 1791. It measures $5\frac{3}{4}$ inches in length, the breadth of sole across the instep $1\frac{3}{4}$ inches. It is made of green silk, ornamented with gold stars; is bound with scarlet silk, and has a scarlet heel; the shape is similar to the one last engraved, except that the heel is exactly in the modern style.

Fig. 106.

Shoes of the old fashion, with high heels and buckles, appear

in the prints of the early part of 1800. But buckles became unfashionable, and shoe-strings eventually triumphed, although less costly and elegant in construction. The Prince of Wales was petitioned by the alarmed buckle-makers to discard his new-fashioned strings, and take again to buckles, by way of bolstering up their trade; but the fate of these articles was sealed, and the Prince's compliance with their wishes did little to prevent their downfall. The cut here given, of the shoes generally worn at the commencement of the present century by ladies and gentlemen, shews the very small buckle that was usually seen upon the feet of gentlemen (fig. 108) just previous to their final disuse.

Fig. 107.

Fig. 108.

We may dismiss the subject with a very few remarks, as the present century does not come within the province of description. But there is one boot which certainly claims some respect, as it belonged to another century and has still retained a place in this, encasing the legs of many an honest farmer, as it is likely to clothe and protect many more. The top-boot, once the delight of the "bucks and bloods" of the latter half of the eighteenth century, is the article to which we allude. A pride was felt in its bright polished leg and its snowy top, over which much time and trouble were lavished, as well as some few execrations, by the cleaner. Fig. 109 was copied from a print of 1775, and it differs in no particular from that still worn, except that the leg of the huntsman boasts one of more elegance and finish. These boots did not sometimes reach above the calf. A specimen may be seen of such on page 398.

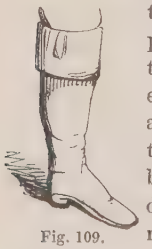


Fig. 109.

BOUCHE. The indent at the top of a shield to admit a lance, which rested there, without hindering the soldier of the protection afforded by his shield to the lower part of the face or neck.

BOUCHETE. The large buckle used for fastening the lower part of the breastplate (the placard or demi-placate) to the upper one. It may be seen in the cut of Richard Beauchamp, Earl of Warwick, p. 225.

BOUGE. A term sometimes used for the VOULGE: see that word.

BOURDON. A walking staff; a pilgrim's staff. Their ancient form may be seen in the engravings of staffs carried by pilgrims,

here given. Fig. 110 is shod with iron, and is copied from the romance of the *Four Sons of Aymon*, in the Royal Library at Paris (No. 7182), executed in the fourteenth century. Fig. 111 is from the *Roman d'Alexandre*, in the same collection (No. 7190). On the external walls of the Hotel Cluny, at Paris, the pilgrim's bourdon and cockle-shells are sculptured; and the arms of the old Norman family of Bourdonnaye is azure, three bourdons proper, as it is engraved in the following cut (fig. 112), and which are of a precisely similar form. The pilgrim's bourdon is thus described by Piers Plowman:

Figs. 110. 111.

" Apparailed as a paynim
In pilgrim's wise;
He bar a *burdoun* y-bounde
With a broad liste,
In a withwynde wyse
Y-wounden aboute."

Fig. 112.

Such a bourdon is engraved in the *Archæologia*, vol. xxxi., and is considered to have had tied to it, as a badge of travel, a thin wand or hazel from some noted holy site.

BOURDOUNASS. A light halbert, hollow in the handle, and carried on state occasions.

BRACER. A guard for the arm, used by archers to prevent the friction of the bowstring on the coat. Thus, in the Prologue to the *Canterbury Tales*, the yeoman has

" Upon his arm a gay *bracer*."

It was made like a glove with a long leather top, covering the forearm nearly to the elbow, and of considerable strength and thickness.

BRACELET. An ornament for the wrist. For their early form see Armilla. With the Britons, Romans, and Saxons they were common, but less in use during the middle ages. They became more common toward the end of the fifteenth century, and in the sixteenth were often particularly splendid. In the following one they are repeatedly named, and were given as love-tokens, and worn by men:

" Given earrings we will wear,
Bracelets of our lovers' hair,

Which they on our arms shall twist,
With our names carved on our wrist."
Beaumont and Fletcher's *Cupid's Revenge.*

"Where is your 'larum watch, your Turkeis rings,
Muske-comfits, *bracelets*, and such idle things?"
Hutton's *Follies Anatomie*, 1619.

"I would put amber *bracelets* on thy wrists,
Crownets of pearle about thy naked arms."
Barnfield's *Affectionate Shepherd*, 1594.

BRANC. A linen vestment, similar to a rochet, worn by women over their other clothing. (Strutt, after Charpentier.)

BRAND. A sword.

"With this *brand* burnyshed so bright."
Townley Mysteries.

BRANDEUM. A valuable stuff (probably of silk) in use in the middle ages.

BRASSART. Plate armour for the upper part of the arm, reaching from the shoulder to the elbow; sometimes in a single piece, as in the cut on p. 165; and sometimes in a series of overlapping plates, as in that on p. 218.

BREASTPLATE. The various forms of this military defence have already been so fully described and delineated in the course of this volume, that it is unnecessary to do more than refer the reader to the cuts at the close of each of the periods into which the historic part of this work is divided.

BREECHES. The *bracæ* of the Celtic and barbaric nations, alluded to by classic writers. For notices of their early form see p. 13. They were not worn by the Romans. The Saxon breeches are noticed on p. 42; they were generally tight to the body, but occasionally wide like the modern trousers, of which specimens are given on pp. 52, 84. They were thus worn by the Normans, see p. 73; or chequered and tighter, as on pp. 78, 80. They were worn by rustics loose and tied up to the knee, as may be seen in Strutt's *Dresses*, pl. 53. During the Plantagenet period the long garments hid them from view, and hose, or tight chausses, completely encased the legs, as seen on p. 123. The knight arming, on p. 168, shews

"the breech" of the same period, and the mode of tying it to the shirt.

> "My *breche* be nott yet welle up tyed,
> I had such hast to runne away."
> 23 *Coventry Mystery.*

During the reign of Henry VIII. they became puffed and widened at top, as seen on the figure of the Earl of Surrey, p. 242; and became, during the next three reigns, dissevered in name from the *hose*, one of the terms originally applied to them, and afterwards exclusively to the long stocking. Their varieties of form and fashion are fully noted in our history of that period. They are thus enumerated in one of Valerius's songs in Heywood's *Rape of Lucrece*, 1638:

> "The Spaniard loves his ancient slop,
> The Lombard his Venetian;
> And some like *breechless* women go—
> The Russ, the Turk, the Grecian.
> The thrifty Frenchman wears small waist;
> The Dutch his belly boasteth;
> The Englishman is for them all,
> And for each fashion coasteth."

Hutton, in his *Follies Anatomie*, 1619, mentions a man as "rayling on cloakebag *breeches;*" and Peirce Penniless, 1592, says "they are bombasted like beer-barrels;" and in the *Return from Parnassus*, 1606, we are told, "There is no fool to the satin fool, the velvet fool, the perfumed fool; and therefore the witty tailors of this age put them, under colour of kindness, into a pair of cloth bags;" and in *Ram Alley*, 1611, act iv. sc. 1, "his *breeches* must be pleated as if he had thirty pockets." Holinshed blames men at this time for spending most money on this article of dress, which was sometimes very elegantly cut and embroidered. A specimen is here given (fig.

Fig. 114.

Fig. 115.

Fig. 116.

114) from Elstracke's rare portrait of Henry Lord Darnley, husband to Mary Queen of Scots. "I cannot endure these round *breeches*, I

am ready to swoon at them," says Lucida in Field's play, *A Woman is a Weathercock*, 1612. The breeches of the reign of Charles the First were not thus *bombasted*, but were loose to the knee, where they ended in a fringe or row of ribands, as in the cut on p. 305. So they continued during the Commonwealth: see cuts pp. 307, 324. With the Restoration came the French petticoat-breeches, engraved and described p. 313. Randle Holme, the Chester herald, in some brief notices of dress preserved among the Harleian Mss., and numbered 4375, has sketched the two specimens here engraved, which he thus describes: Figure 115 displays the "long stirrop hose, two yards wide at the top, with points through several ilet holes, made fast to the peticoat breeches, a single row of pointed ribbon hangs at bottom of the breeches. This first came to Chester with Mr. Will. Ravenscroft, who came out of France, and so to Chester, in Sept. 1658." Figure 116 is equally valuable in fixing dates, as Holme notes it "later end of 1658," and describes it thus: "Short-wasted doblets and peticoat breeches, the lining lower than the breeches, tied above the knee, ribbons up to pocket-holes half the bredth of breeches, then ribbons all about the wast-band, and shirt hanging out." Towards the end of the reign of Charles the petticoat-breeches were discarded, and they bore more resemblance to those worn during the reign of Henry VIII. (see cut of the Earl of Surrey, p. 242, and that of gentlemen temp. Charles II. p. 319); but they got gradually tighter until William the Third introduced the plain tight knee-breeches, still worn as court-dress. Examples of those in general wear after this period are furnished by the cuts in the body of this book, and need no further mention here.

BRICHETTES. Another term for tasses and culettes, forming together a safeguard round the hips, and appended to the waist of an armed man.

BRIDGWATER. A name for a kind of broad-cloth, manufactured in that town, and mentioned in an act of the 4th Edward VI.

BROCADE. A stout silken stuff with variegated pattern, much used during the seventeenth and eighteenth centuries for the dresses of both sexes. In the Harleian Library, 6271, is an inventory of Charles the Second's wardrobe, in which is mentioned, "white and gold brocade at two pounds three and sixpence per yard; and colure-du-prince brocade at two pounds three shillings per yard."

BROCAT is the original term for brocade, which appears to have been a very rich stuff. Thus Strutt, in his *Dress and Habits*,

says it was composed of silk interwoven with threads of gold and silver. We read of a clerical vestment, in an old inventory cited by Du Cange, which was brocaded with gold upon a red ground, and enriched with the representations of lions and other animals. Brocade seems to have been exceedingly rare upon the Continent even in the fourteenth century; and probably it was not known at all in England as early as the thirteenth.

BROELLA. A coarse kind of cloth used for the ordinary dresses of countrymen and the monastic clergy in the middle ages.

BROIGNE. A body-armour for a soldier.

BROOCH. Of the Anglo-Saxon brooches something has already been said in the early part of this volume, and a specimen belonging to this period engraved on p. 72. It measures $1\frac{3}{4}$ inches across, the central cross being formed of blue and red stones, and the casing of gold. These circular fibulæ were used to fasten the cloak or mantle over the breast; the pin was affixed beneath, and was smaller than those on the Irish specimens engraved on the same page, not reaching beyond the circle of the brooch. Some splendid examples of these ornaments, discovered in Kentish barrows, may be seen in the *Archæological Album*, coloured in imitation of the originals. One in particular, now in the possession of the Rev. W. Vallance of Maidstone, is a magnificent specimen of art. It measures nearly $2\frac{1}{2}$ inches across, and is inlaid with coloured stones and filled with fillagree work of the most delicate and beautiful description, auguring a very high state of art among the jewellers of that period: and bracelets, rings, and jewels of beaten or twisted gold, are continually mentioned in the Anglo-Saxon poems. In the *Album* above quoted, p. 206, is given the accompanying woodcut (fig. 117) of the gold shell of a very magnificent Saxon fibula, in the possession of Mr. Fitch of Ipswich, which was found at Sutton, near Woodbridge in Suffolk, by a labourer whilst ploughing. When first discovered, it was studded with stones or coloured glass ornaments, the centre of a red colour, the four large circles blue, and the smaller pieces filled with green and various colours. The man who found it

Fig. 117.

regarded it as valuable only for the gold, and deprived it of these ornaments. Our cut is of the natural size. The Norman brooch was more like an ornamental open circle of jewels and stones, with a central pin; and its name *brooch* is derived from this article, and its resemblance to a spit (Fr. *broche*). Such a brooch may be seen as worn by Queen Berengaria in our cut p. 99. They were much used to close the opening in the front of the dress as there exhibited, and continued in use to a comparatively modern period.

> " A *broche* she bare in her low collar,
> As broad as is the boss of a buckler."
> Chaucer's *Miller's Tale.*

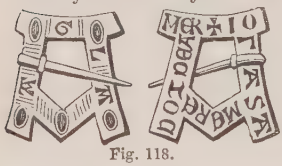


Fig. 118.

They are chiefly remarkable for the quaint and curious inscriptions engraved upon them. Two specimens are here given. Fig. 118 is a very singular brooch, in the possession of Mr. Warne of Dorsetshire, and was probably executed in the fourteenth century. It is formed like the letter A, and reminds us of the words of Chaucer, who describes his prioress as wearing

> " a *broche* of gold ful shene,
> On which was first y-wretten a crouned *A*,
> And after, *amor vincit omnia.*"
> *Canterbury Tales*, l. 160.

On the front the inscription seems to be: ✠ IO FAS AMER E DOZ DE AMER. The second, in the possession of Mr. Crofton Croker, has on one side the salutation to the Virgin, AVE MARIA GR.; and on the other, IESVS NAZARENVS, partly running down the central pin. They are both of silver gilt, and are engraved of the natural size.

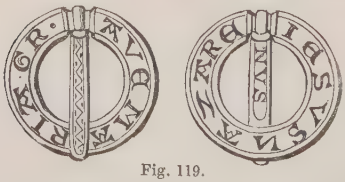


Fig. 119.

In the *Battle of Troy*, a romance of the fourteenth century, the knights in the court of Lycomedes offer the ladies " *broche* and ring" in order to discover Achilles, who, they feel sure, will reject both for " shield and spere."

In the fifteenth and sixteenth centuries they became commonly worn by all persons of rank and substance, and were of great variety and beauty. They were placed not only about the body, but worn in the hats and caps of both sexes. (See p. 292.) Seagul,

boasting of the riches of Virginia, in the play of *Eastward Hoe*, 1605, says that the people there stick rubies and diamonds "in their children's caps, as commonly as our children wear saffron-gilt broches and groats with holes in them." Leather brooches for hats are mentioned by Dekker in his *Satiromastix*, 1602.

BRUNSWICKS. Close out-door habits for ladies, introduced from Germany about 1750.

BRUNY. Breastplate, cuirass; from Sax. *birne*, Teut. *brunia*, or old Fr. *brunie*, says Ellis, in his notes to the following passage of the romance of *Alexander:*

"The kyng of Mantona, and his knyghtis,
Beth y-armed ready to fyghte,
In *bruny* of steel, and rich weeds."

And a king is described as receiving so severe a blow with a spear, that

"Throughout the *bruny* creopeth the egge."[1]

And in *Amis and Amiloun*,

"Richlie they schred that knight
With helm and plate and *brini* bright."

BRYK. Breeches. Sloane Mss. 2593.

"Wrennok shot a full great shot,
And he shot not too hye;
Throw the sanchothis of his *bryk*
It touched neyther thye."
Wright's *Songs and Carols*, 1836.

BUCKLER. A small shield, much used by swordsmen in the fifteenth and sixteenth centuries, to ward a blow. It varied in size, and was sometimes very small, like the one here given (fig. 122) from the romance of *The Four Sons of Aymon*, in the Royal Library at Paris (No. 7182), which is being used by an armed knight in the lists, as he fights with an opponent, both being armed with swords. It was used not so much for a shield as for a warder to catch the blow of an adversary. The Wife of Bath is described by Chaucer in a hat

Fig. 121. Fig. 122.

"as broad as is a *buckler* or a targe."

[1] Throughout the breastplate the point appears.

The targe or target was not very different, the principal distinction being, according to Meyrick, in the handle, which extended across it to the outer circumference, as exhibited in fig. 121, from a MS. in the Royal Library, British Museum, No. 20, D. 6 (fourteenth century). In the romance of *King Alexander*, we are told he had

> " Fiftene thousande of foot laddes,
> That sword and *bucklers* hadde;
> Axes, speres, forkis, and slynges,
> And alle stalworthe gadelynges."[1]

They were commonly used for exercise by the apprentices of London; and sword-and-buckler play was enjoined by the higher powers. Stow informs us that the young Londoners, on holydays, were permitted thus to exercise themselves before their masters' doors, and on Sundays after evening prayer.

Folly, one of the characters in the old Morality, *The Worlde and the Childe*, printed by Wynkyn de Worde, 1522, among his other accomplishments, says, " a curyous buckler player I am." And in *The Downfall of Robert Earl of Huntingdon*, 1601, one of the characters exclaims,

> " Had I a sword and *buckler* here,
> You should aby these questions dear."

The buckler of the time of Henry VIII. is engraved on p. 285; and we must refer to that page for further notices. It was usual for serving-men and retainers of noble families to carry swords and bucklers when in attendance.

BUCKLES. So great a variety of these articles for fastening all parts of the dress occur upon the monuments of the middle ages, that it is obviously impossible to enumerate or engrave their many varieties. Upon the sword-belt of the knights some very fine examples occur in Cotman, Stothard, Hollis, Waller, and Fisher's brasses, as well as in Gough's *Sepulchral Monuments*. The original shoe-buckle, as exhibited by the first-named of the series in his plate from the brass of Robert Attelath at Lynn, who died 1376, is here copied (fig. 120). The more modern diamond and silver buckles have been noticed elsewhere.

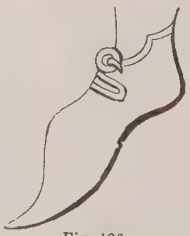


Fig. 120.

BUCKRAM. A cloth stiffened with gum. Falstaff's notice

[1] Literally 'strong vagabonds:' the term used as we now should use the phrase 'stout rascals.'

of the "men in *buckram*" is familiar to all. It became common to notice bombast in writing or speaking as "*buckram* phrases." The original buckram, according to Strutt, was "a fine thin cloth" which ranked with the richest silks, and was termed *bougran* by the French (Lat. *boqueramus*).

BUDGE. Lambskin with the wool dressed outwards. It is still used for the trimming of the gowns of the City livery, and is often mentioned by writers of the Elizabethan and Stuart era, as well as by Chaucer. See BURNET.

BUFF-COAT. A leathern outer-garment, made exceedingly strong and unyielding, and sometimes an eighth of an inch thick, exclusive of the lining. They were much used by the soldiers in the civil wars. One is engraved in Skelton's *Arms and Armour*, pl. 41. Some are preserved in Rochester Cathedral, as noticed on p. 75; and the full-length of the Earl of Essex, p. 337, represents him in such a protection.

BUFFIN. A coarse cloth in use for the gowns of the middle classes in the time of Elizabeth. In the comedy of *Eastward Hoe*, 1605, the ambitious Girtred, sneering at her sisters, says: "Do you wear your quoif with a London licket, your stamel petticoat with two guards, the *buffin* gown with the tufttaffety cape and the velvet lace. I must be a lady, and I will be a lady." And Massinger, in his *City Madam*, 1659, makes one of his characters exclaim in horror, "My young ladies in *buffin* gowns and green aprons! Tear them off!" They in the end became characteristic of elderly countrywomen.

BUFFONT. A projecting covering of gauze or linen for a lady's breast, much worn about 1750 (see p. 397, and cut p. 400).

BUGLES. Glass beads used to decorate the hair and dress. Stubbes, speaking of the ladies of his own period, says, "At their hair, thus wreathed and crested, are hung *bugles;* I dare not say, bables." The hair of Elizabeth and the ladies of her court are loaded with bugles, beads, and jewellery,—a fashion that continued during the reign of James I.; and I need do no more than refer to the many fine portraits of those periods for specimens.

BUREL. Coarse cloth of a brown colour (Ritson). "A curtel of burel" is mentioned in a ballad against the Scots of the time of Edward II., printed in Ritson's *Ancient Songs*. See also *Piers Plowman's Vision*.

BURGONET. A helmet made at the close of the fifteenth century, and so named from the Burgundians, who invented it. They fitted more closely than any in previous use; and may be seen in the cut on p. 281.

BURNET. (*Fr. brunette*). Cloth of a brown colour.

> " A *burnette* cote hung there withal,
> Y-furrid with no miniveere;
> But with a furre rough of hair
> Of lamb skynnes, hevy and black."
>
> Chaucer,—*Romaunt of the Rose*, l. 226.

BURRE. A broad ring of iron behind the place made for the hand on the tilting-spear; which burre is brought to the rest when the tilter is about to charge, serving both to secure and balance it. (Meyrick.)

BUSK. Minshieu explains a busk to be a part of dress, "made of wood or whalebone, a plated or quilted thing to keep the body straight." It may have obtained its name from having originally been made of wood. The word as well as the article is still in use. Busk-points, or the tag of the lace which secured the end of the busk, are frequently mentioned by our early dramatic writers.

BUSKINS. High boots, such as are worn by the country-woman on p. 112. They were of splendid material in the middle ages, when used by the nobility and gentry. They were worn by kings on their coronation, and on occasions of state. Bishops wore them when celebrating mass, and a prayer was used when putting them on, "that the feet might be shod with the preparation of the Gospel of Peace." The buskins of Bishop Wainflete, founder of Magdalen College, Oxford, are still preserved there. Monsieur Lenoir (*Musée des Monuments Français*) has engraved and described a magnificent pair found upon the body of Abbot Ingon on opening his sarcophagus in the Abbey of St. Germain des Près. One of them is copied, fig. 123. He says, "they were of dark violet-coloured silk, ornamented with a variety of elegant designs in polygonal shapes, upon which were worked greyhounds and birds in gold. They were fastened at top and bottom by a silk running twist of the same colour, made like the laces of the present day."

Fig. 123.

BUTTONS. The frequent mention of buttons in the course of this volume, and the examples engraved of the profusion worn upon the dress, render it unnecessary to do more here than briefly allude to their form and pattern. They are generally set at regular intervals down the front of the gown or the sleeves, and sometimes so close as to touch. In the brass of Robert Attelath, in Cotman's series, they are set two and two down the entire length of his gown. Upon the effigy of Gower in St. Saviour's, Southwark, the poet wears the large buttons engraved fig. 124. They are depressed in the centre, and such appear upon the children of Lady Montacute in Oxford Cathedral; the lady herself wearing an embossed button of

simple design, engraved fig. 125. Amicia, wife of William Lord Fitzwarine in Wantage Church, Berkshire, has the front of her cotehardie secured by a row of large buttons, as in fig. 126. Buttons were not so frequent towards the end of the fifteenth century, when laces and points were used to hold together the various portions of the dress. They were large and generally covered with silk during the reigns of Elizabeth and James I. Buttons of diamond are mentioned in *Patient Grissell*, 1603. Those worn by John Clobery, whose effigy is engraved p. 320, are delineated fig. 127, and are apparently of silk, worked over a wooden substructure, the usual mode of manufacture adopted. Silk buttons continued to be worn until the reign of George III. Metal buttons and horn ones were also in use. Fig. 128, of the time of Charles I., has a face of silver, the body being blue glazed. Hutton, in his *History of Birmingham*, says, "we well remember the long coats of our grandfathers, covered with half a gross of high tops, and the cloaks of our grandmothers, ornamented with a horn button nearly the size of a crown-piece, a watch, or a John apple, curiously wrought, as having passed through the Birmingham press." George III. amused himself at one period with their construction, and was satirised accordingly in a work entitled *The Button-Maker's Jest-Book*. The shanks were made of catgut, as in fig. 129; and the body of this button is wood, the face formed of a thin piece of brass plate affixed to it; it was the regulation-button of the navy ninety years ago. Buttons were made sometimes like a picture, the back of the button being dark, upon which, in various degrees of relief, were placed, in ivory or bone, trees, figures, and flowers; some I have seen an inch and three quarters across. Others were arranged in elegant patterns in white metal

upon a gilt ground, and an immense variety, of most tasteful form, may be seen still on old court-suits. Sometimes they were made of mother-of-pearl or ivory cut into forms on the surface or edges by the workman, the centres being embellished with patterns in gilt metal. Double buttons, for the cloak, may be seen in Brayley's *Graphic Illustrator*. Sleeve-buttons and shirt-buttons of similar construction, and of many fanciful forms, were also manufactured, as in fig. 130. The heads of military heroes were placed on them, as William Duke of Brunswick, the Duke of Cumberland, &c. The button of the Blue-coat boys has the bust of Edward VI.; and, indeed, it may be said that the livery-button of the present day assumes the place of the *badge* of the middle ages; and thus, as Crofton Croker has felicitously observed, "buttons are the medals of heraldry."

CADDIS. Worsted, such as is now termed *crueli*, used for the ornament of the dresses of servants and the lower classes in the sixteenth century. Caddis garters are mentioned by writers of that era.

CALABRERE. Cloth of Calabria.

"His collar splayed, and furred with ermyn, *calabrere*, or satin."
25 *Coventry Mystery*.

CALASH. A bonnet for the head, first introduced 1765, and the invention of the Duchess of Bedford. See p. 395.

CALICO. A cotton stuff, originally manufactured at Calicut, in India. In Dekker's play of *The Honest Whore*, part i., 1604, George, a haberdasher's apprentice, "a notable voluble-tongued villain," exclaims, "I can fit you, gentlemen, with fine *callicoes* too for your doublets; the only sweet fashion now, most delicate and courtly: a meek gentle callico, cut upon two double affable taffatas: ah, most neat, feat, and unmatchable!"

CALIMANCO. A glazed linen stuff.

CALIVER. A light kind of musket, introduced in the reign of Elizabeth. It derived its name from the calibre, or width of its bore. Edmund Yorke, during this reign, writes: "Before the battle of Mounguntur, the princes of the religion caused several thousand harquebusses to be made, all of one *calibre*, which was called *Harquebuse de calibre de Monsieur le Prince;* so I think

some man, not understanding French, brought hither the name of the height of the bullet of the piece, which word *calibre* is yet continued with our good canonniers."—*Maitland's Hist. of London.*

CALLOT. A plain coif or skull-cap. (Nares.)

CAMAIL. The tippet of mail appended to the helmet. See pp. 165, 220.

CAMBRIC. A thin kind of fine linen, introduced during the reign of Elizabeth, used for handkerchiefs, ruffs, collars, and shirts. See p. 265.

CAMISADO. A loose garment like a shirt.

CAMISE, or Camisia. The shirt. See p. 96.

CAMLET. A mixed stuff of wool and silk, used for gowns, temp. Elizabeth and James I., and mentioned by writers of that era. It was originally manufactured of the hair of the camel, and from thence its name is derived; but some etymologists say it was named from the river *Camlet*, in Montgomeryshire, where its manufacture in this country first began.

CAMMAKA. A kind of cloth (see *Spelmanni Glossarium*, pp. 88, 97). In the time of Edward III. they made the church vestments of this material.

> "In kyrtyl of *cammaka* kynge am I clad."
> 17 *Coventry Mystery*, and *Glossary* by Halliwell.

CANE. "A cane, garnished with sylver and gilte, with astronomie upon it. A cane, garnished with golde, havinge a perfume in the toppe, under that a diall, with a pair of twitchers (tweesers?), and a pair of compasses of golde, and a foot-rule of golde, a knife, and a file the haft of golde, with a whetstone tipped with golde," are enumerated in the ms. inventory of the contents of the Royal Palace at Greenwich, temp. Henry VIII. (Harleian Mss. 1412). Canes became fashionable during the reign of Charles II., and were worn by gentlemen with a large bunch of ribands appended to their tops, as shewn in the cut under the words Walking-Sticks.

CANIPLE. A small knife or dagger.

CANVASS. A coarse cloth. "Striped canvass for doublets" is mentioned by Dekker in 1611.

CAP. See HEAD-DRESSES.

CAPA. An external hooded robe or mantle.

CAPE. The upper part of the coat or cloak, turned over upon the shoulders. They are entered as separate articles of dress in a wardrobe inventory of Henry VIII. (Harl. Mss. 2284), quoted by Strutt. Half a yard of purple cloth-of-gold baudkyn is allowed to make a cape to a gown of baudkyn for the king; and a Spanish cape of crimson satin, embroidered all over with Venice gold tissue, and lined with crimson velvet, having five pair of large aglets of gold, is named as the queen's gift.

CAPPELINE. A small skull-cap of iron, worn by archers in the middle ages.

CAPUTIUM. A short hooded cloak, similar to the ARMILAUSA. The word is more legitimately applied to the hood upon the cope, mantle, scapular, or mozetta.

CARBINE (or Caraben). A gun with a wide bore, first used in the reign of Elizabeth.

CARCANET. "A carcanet seems to have been a necklace set with stones, or strung with pearls," say the notes to Dodsley's *Plays*, vol. viii. p. 347. It is derived from the old French word *carcan*, whose diminutive was *carcanet*. See Cotgrave, *voce* Carcan. Carcanets are frequently mentioned by our ancient dramatists.

> "Gives him jewels, bracelets, *carcanets*."
>
> *Cynthia's Revels.*

> "Your *carkanets*,
> That did adorn your neck of equal value."
>
> Massinger's *City Madam.*

See also the notes to the *Comedy of Errors*, act iii. scene 1. From the passage also quoted in Dodsley, from Marston's *Antonio and Mellida*—

> "Curl'd hairs hung full of sparkling *carcanets*,"

it seems that the word was not confined to a necklace, but applied

to the jewels or wreaths of stones, in form like those worn about the neck, which were at this period commonly entwined in a lady's hair (see fig. 182).

> "I'll clasp thy neck where should be set
> A rich and orient *carcanet*."
>
> *Randolph.*

> "Accept this *carkanet*;
> My grandame on her death-bed gave it me."
>
> *Solimon and Perseda*, 1599.

CARDINAL. A cloak like a cardinal's mozetta, which became fashionable with ladies about 1760.

CASHMERE. A delicate cotton stuff, named from the country whence it was first imported to Europe.

CASQUE (*Fr.*). A helmet.

> "The very *casques* that did affright the air at Agincourt."
>
> Shakspere,—*Henry V.*

CASQUETEL. A small open helmet of a light kind, without beaver or visor, having a projecting umbril, and flexible plates to cover the neck behind. (Fig. 131).

Fig. 131.

CASSOCK. A long loose coat. "A cassock," says Steevens, "signifies a horseman's loose coat, and is used in that sense by the writers of the age of Shakspere. It likewise appears to have been part of the dress of rustics." See note to *All's Well that ends Well*, act iv. scene 3. In a broadside of the time of Charles I., preserved in the print-room of the British Museum, depicting the *Cries of London*, is a figure of a hackney-coachman dressed in a cassock as described above, and which is here engraved (fig. 132). In the old comedy of *Lingua*, 1 ed. 1607, *Communis Sensus* is described as "a grave man in a black velvet cassock, like a counsellor;" while Memory is an old decrepit man in a black velvet cassock. It appears to be the same article as was called a *vest*, in the

Fig. 132.

time of Charles II., by Randle Holme (see VEST), and seen upon the later costume of that period engraved in the historical part of this work. The cassock of the clergy resembled what Holme calls "the tunick of the laity." "An old stradling usurer, clad in a damaske *cassock*, edged with fox-furr," is mentioned in Nash's *Pierce Pennilesse*, 1592. Bishop Earle, in his *Microcosmography*, 1628, characterises "a vulgar-spirited man" as "one that thinks the gravest *cassock* the best scholar." And in Kelligrew's *Parson's Wedding*, 1663, the captain declares of the parson, that "he was so poor and despicable, when I relieved him, he could not avow his calling for want of a *cassock*." See also p. 276.

CASTOR. The beaver. The name was hence applied to beaver hats.

CAUL. A cap. Network enclosing the hair (see pp. 118, 182). The Soldan's daughter, in the romance of the *King of Tars* (fourteenth century), is described

> "In cloth of rich purple palle,
> And on her head a comely *calle*."

> "These glittering *caules* of golden plate,
> Wherwith their heads are richly decked,
> Make them to seem an angel's mate
> In judgment of the simple sect."
>
> *Pleasant Quippes for Upstart Newfangled Gentlewomen*, 1596.

CEINTURE. A girdle.

> "Girt with a *ceint* of silk with barres small."
>
> *Chaucer.*

CENDAL. A silken stuff used for the dress of nobles in the middle ages. It was of costly manufacture, and much esteemed (see p. 131).

Fig. 133.

CEREBRERIUM, } An iron skull-cap for the head of a
CERVELLIERE, } soldier. It is represented in fig. 133 from Royal Mss. 2 B. 7 (temp. Edw. I.).

CERTYL. A kirtle, a tunic.

> "He shot thro his grene *certyl*, his heart he clef in two."
>
> Ritson's *Ancient Songs*, p. 51.

CHAISEL (*O. Fr.*). An upper garment. In the tale of the *Old Wise Man and his Wife*, in the *Seven Sages*, we read—

> "She had on a pilche of pris,
> And a *chaisel* thereon I wis."

CHAPE, of a sword. The transverse guard for a protection to the hand.

CHAPELLE-DE-FER. The iron helmet used by knights in the twelfth century. See pp. 150, 159, fig. 3.

CHAPLET. A circular wreath of flowers or jewels for the head. Chaplets of flowers were worn by brides at marriages, and by both sexes, during the middle ages, on occasions of festivity (see p. 139). When Charles VIII. made his entry into Naples, the ladies of that city placed upon his head a chaplet of violets. These wreaths of flowers were so universally used, that several fiefs were held by a quit-rent of roses. The chaplets of jewels are thus noticed in the *Lay of Sir Launfal:*

> "Their heads were dight well with all,
> Everych had on a jolyf *coronal*,
> With sixty gemmes and mo."

CHASTONS. Breeches of mail used by knights in the thirteenth century; and occasionally worn until the sixteenth.

CHASUBLE. An ecclesiastical outer garment. See pp. 46, 50, 83, and 143-4, where the more modern name of cope is used for it.

CHAUSSES. The tight coverings for the legs and body, reaching to the waist, in use by the Normans.

CHEKLATON. Chaucer, in his *Rime of Sir Thopas*, describes that knight in a robe of *checkelatoun;* and Tyrwhitt, in a note, considers it identical with the *cyclas* (see that word). Strutt, however, believes it to be the same as *checkiratus*, a cloth used by the Normans, of chequer-work curiously wrought.

CHEMISE. A shirt; an under-garment. See CAMISE, SMOCK.

CHEVERILL. Kid leather (see p. 261). Two dozen points of *cheverelle* are mentioned in the *Coventry Mysteries*, No. 25.

CHEVESAILE (*Fr.*). A necklace.

> " About her necke of gentle entaile,
> Was set the riche *chevesaile*,
> In which there was full great plenty
> Of stones clear and fair to see."
>
> Chaucer,—*Romaunt of the Rose.*

CHIMERE. A black satin dress with lawn sleeves, worn by Protestant bishops (see p. 275).

CHIN-CLOTH. A sort of muffler worn by ladies in the time of Charles I., and shewn in Hollar's print of *Winter*.

CHINTZ. Printed India cotton.

CHOPA. A loose upper-garment of the super-tunic kind. It appears to have been a night-gown for women. (Strutt.)

CHOPINE. A high shoe. See p. 453.

CLASP. A fastening for the dress or girdle. Very fine examples of these ornamental works of the middle ages may be seen in the brasses and effigies of that period, as given by Stothard, Cotman, Waller, &c.

CLOAK. This outer garment is of great antiquity, and occurs so frequently in our illustrations that its shape may be at once comprehended during all periods. Indeed, it changed little in form, and may be said to have presented no other variety than that of being long or short, ornamental or useful, until the reign of Henry VIII. or Mary, when they were guarded with lace and formed of the richest materials. " My rich cloak loaded with pearl" is mentioned by one of the characters in *Patient Grissell*, 1603.

> " Here is a *cloak* cost fifty pound, wife,
> Which I can sell for thirty when I ha' seene
> All London in't, and London has seen me."
>
> Ben Jonson's *The Devil is an Ass.*

> " 'Tis an heire got,
> Since his father's death, into a *cloak* of gold,
> Outshines the sun."
>
> *The Rebellion*, a Tragedy by Rawlin, 1640.

All pretenders to gentility were careful to wear them. In Rowland's *Knave of Hearts*, 1613, one of the knaves exclaims, that people think,

"Because we walk in jerkins and in hose,
Without an upper garment, *cloak*, or gown,
We must be tapsters running up and down."

In the reign of Charles I. a shorter cloak was indicative of a fashionable. "I learn to dance already and wear short *cloaks*," says Timothy, a city gull, who desires to be a gallant, in Mayne's *City Match*, 1639. The shape of these cloaks may be seen in the cut p. 307; for those of Charles II. see p. 313; and of William III. pp. 349 and 350.

CLOCKS "are the gores of a ruff, the laying in of the cloth to make it round, the plaites."—*Randle Holme*. It was also applied to the ornament on stockings; and during the fifteenth century to that upon hoods, as seen in our cut, p. 236.

CLOGS. A protection for the soles of the shoes. See Boots, and p. 156, and the cuts on pp. 190, 194.

CLOUTS. Napkins; kerchiefs. The poor country-women described by Thynne (temp. Eliz.) appear

"With homely *clouts* y-knit upon their head,
Simple, yet white as thing so coarse might be."
The Debate between Pride and Lowliness.

CLUB. An implement in use by warriors in the early ages. The war-mace may be considered as an improvement upon it. The Welsh knight engraved p. 91 carries one; and the combatants in the duels or trials by battle during the middle ages were originally restricted to their use. See Baston.

COAT. A man's upper-garment, first mentioned by that name in the fifteenth century. The modern gentleman's coat may be said to take its origin from the *vest*, or long outer garment, worn toward the end of the reign of Charles II. See cuts pp. 319-20. During the reign of his brother it became universally adopted; and in that of William III. was the national garb. It was frequently covered on all the seams with gold lace. Brigadier Levison on the 6th of August, 1691, having pursued Brigadier Carrol from Nenagh toward Limerick, is said, in a diary of the siege of Limerick, printed in Dublin, 1692, to have taken all his baggage, "amongst which were two rich coats of long Anthony Carrol's, one valued at eighty pounds, the other at forty guineas." It does not appear to have been cut away

at the sides till the reign of George III.; previously it was turned over, obviously for convenience, and so worn by soldiers with the ends secured to a button.

COIF. A close hood for the head, see p. 155, and p. 278 for a notice of those worn by the legal fraternity. See also QUOIF.

COIF-DE-FER. } The hood of mail worn by knights in
COIF-DE-MAILLES. } the twelfth century. See p. 159, fig. 1.

COIFFETTE. A skull-cap of iron, worn by soldiers in the twelfth and thirteenth centuries. It was originally in form like the cervelliere, and eventually like the bascinet.

COIFFURE. The head-dress of a lady.

COINTOISE, or QUINTISE, were so named from the quaint manner in which these garments were cut, and was used in the sense of *elegance*. Chaucer, in his translation of the *Romance of the Rose*, describes one of the characters thus:

> "Wrought was his robe in strange guise,
> And al to slyttered[1] for *quentyse*."

For notices of such *cut and dagged* dress, see p. 136. The pendent scarf to the head of ladies was also called a cointoise, of which a specimen is engraved p. 118. They were affixed to the jousting-helmet of knights, and were worn plain, or cut into various forms on their edges, being the origin of the heraldic *mantling*. Two specimens are here given. Fig. 134 is of the most ancient form, and is taken from the tomb of Aylmer de Valence, in Westminster Abbey. They are said to have been invented to cover the helmet, and prevent its getting over-heated by the sun. Fig. 134 is of the more modern form, and will be at once recognised as the one which forms so elegant an addition to coat armour on seals of the fourteenth and fifteenth centuries. It is of the later date, its edges are cut in the form of leaves, and it has tasselled terminations. A cointoise very similar is seen upon the tilting-helmet of Sir John Drayton, engraved p. 218.

Fig. 134.

Fig. 135.

[1] cut to slits.

COCKERS. High-laced boots worn by countrymen temp. Elizabeth. Hedgers' or ploughmen's boots, made of rude materials, sometimes of untanned leather. Bishop Hall, in his *Satires*, has the line—

> " And his patch'd *cockers* now despised been."

COGNISANCE. The badge of a noble family worn by adherents and retainers. The tabard emblazoned with the arms of the knight is sometimes so called—

> " Knights in their *conisante*,
> Clad for the nones."
> *Piers Plowman's Creed.*

COGWARE. A coarse narrow cloth like frieze, used by the lower classes in the sixteenth century.

COLBERTEEN, *Colbertain*, or *Golbertiene*, a kind of open lace with a square grounding.—*Randle Holme*. Dean Swift, in his *Baucis and Philemon*, 1708, has,

> " Instead of home-spun coifs were seen
> Good pinners edged with *colberteen*."

COLLAR. A defence of mail or plate for the neck. The upper part of a coat or cloak. "A standing *collar* to keep his neat band clean," is mentioned in the comedy of *Ram Alley*, 1611. The fashion is also alluded to in Rowland's *Knave of Hearts*, 1611:

> " Let us have standing *collars* in the fashion;
> All are become a stiff-necked generation."

Collars were worn by knights and gentlemen as the badges of adherence to particular families. An instance is given on p. 176; and for more information on this subject, see the *Gentleman's Magazine* for 1842-3, Willement's *Regal Heraldry*, Berry's *Encyclopedia Heraldica*. These collars were ornamented with the badges and mottoes of the donors. The investiture by a collar and a pair of spurs was the creation of an esquire in the middle ages.

COLOBIUM. A secular dress adopted as a church-vestment at a very early period; see p. 50.

COMB. Combs of ivory and bone are occasionally found in the early barrows, British, Roman, and Saxon. They are generally

Fig. 136.

very large in those of the latter period, and do not appear to have been worn in the hair. One is engraved in Douglas's *Neniæ*, and another, precisely similar, is in the museum of C. R. Smith; it measures seven inches in length, but, as it is imperfect, its original length would be ten. The teeth are cut from a single piece of bone, upon which is affixed, by studs, two thin pieces of ivory slightly ornamented, to strengthen the upper part above the teeth, and form a hold for the hand. In the middle ages these combs were much decorated. In Strutt's *Dresses and Habits*, pl. 91, is represented a lady at her toilet using a comb with double teeth.

> "He waketh all the night, and all the day
> He *combeth* his locks brode, and made him gay."
>
> Chaucer's *Miller's Tale*.

An ancient comb, found in the ruins of Ickelton Nunnery, Cambridgeshire, is engraved in the 15th vol. of the *Archæologia;* it is nearly perfect, and has double teeth, the upper ones wider and larger than the lower. In the centre, on one side, is carved a row of ladies sitting in the open air, and listening to a friar preaching; on the other, a group of gentlemen and ladies are gathering flowers in a garden, with a fountain in its centre. The figures, in the costume of the time of Edward III., are rudely executed; and the fragment of a similar comb, engraved above, probably as old as the time of Edward I., is a much finer example of the workmanship of that day. On one side a lady appears to be about to raise a suppliant lover; on the other, a lady is playing on the regals or hand-organ. The cut is half the size of the original. The public exhibition of combs has been noticed in what has been said of beard-combs temp. Elizabeth; but the large peruke brought them into full use. In act i. sc. 3 of Killigrew's *Parson's Wedding*, 1663, the stage-direction for a group of fashionable gentlemen is "*they comb their heads* and talk." To this passage is appended a long note on the custom, in the last edition of Dodsley's *Old Plays*, vol. xi. p. 467, noticing the prevalence of the custom, which continued until the reign of Queen Anne, and giving the following among other quotations in illustration of it:

> "But as when vizard mask appears in pit,
> Straight every man, who thinks himself a wit,

Perks up; and managing his *comb* with grace,
With his white wig sets off his nut-brown face."
Dryden's Prologue to *Almanzor and Almahide*.

"The gentlemen stay but *to comb*, madam, and will wait on you." —Congreve's *Way of the World*. "He looked again and sighed, and set his cravat-string and sighed again, and *combed his periwig*, sighed a third time, and then took snuff, I guess to shew the whiteness of his hand."—*The Fortune Hunters*, 1689. The distinction between the fashionables of city and country is well pointed out in the next quotation, from the epilogue to the *Wrangling Lovers*, 1677:

"How we rejoiced to see 'em in our pit!
What difference, methought, there was
Betwixt a country gallant and a wit.
When you did order *periwig with comb*,
They only used four fingers and a thumb."

"Combing the peruke, at the time when men of fashion wore large wigs, was even at public places an act of gallantry. The combs for this purpose were of a very large size, of ivory or tortoiseshell, curiously chased and ornamented, and were carried in the pockets as constantly as the snuff-box at court; on the Mall and in the boxes gentlemen conversed and combed their perukes. There is now in being a fine picture, by the elder Laroon, of John Duke of Marlborough at his levée, in which his grace is represented dressed in a scarlet suit, with large white satin cuffs, and a very long white peruke, which he combs; while his valet, who stands behind him, adjusts the curls after the comb has passed through them."—Sir John Hawkins' *History of Music*, vol. iv. p. 447, *note*.

COMMODE. The tall head-dress in use temp. William and Mary, of which specimens are engraved on p. 348. The popular ballads of that period frequently mention them. In Durfey's collection, called *Wit and Mirth*, &c. are several notices. Two are selected. The first describes "a young maid's" costume:

"My high *commode*, my damask gown,
My lac'd shoes of Spanish leather;
A silver bodkin in my head,
And a dainty plume of feather."
Young Maid's Portion.

"On my head a huge *commode* sat sticking,
Which made me shew as tall again."
Deil tak the War.

COPE. An ecclesiastical garment, see p. 143-4. "Coped as a frere," is a phrase in *Piers Plowman's Vision*, who also says,

> "Great loobies and long,
> That were loth to work;
> Clothed them in *copes*,
> To be knowen from other;
> And arrayed them as hermits,
> Their ease to have."

COPOTAIN. A high conical hat.

CORDON. The large tasselled string of a mantle.

Fig. 137.

CORIUM. A leathern body-armour, formed of overlapping scales or leaves. The nations of antiquity (particularly the Dacians) used armour of a similar construction; and it may be seen upon Roman soldiers on the column of Trajan. It was in use in this country until the reign of Edward I. Sir S. R. Meyrick has given the figure of a foot-soldier of that period in his *Ancient Arms and Armour*, from a Ms. in the Bodleian Library, here copied (fig. 137). He wears a leather corium, the flaps of which are of different colours. His hood and sleeves are of chain mail. On his legs are chausses of trellised work, from the colouring of which the studs appear of steel and the bandages of leather.

Fig. 138.

CORONEL. The upper part of a jousting-lance, constructed to unhorse, but not to wound, a knight. Fig. 138 is from the *Triumphs of the Emperor Maximilian*, 1511. Fig. 139 from Skelton's *Ancient Armour*.

Fig. 139.

CORONET. The crown of the nobility. It originally appears to have been a circlet or garland, worn merely as an ornament, as by the foremost of Richard the Second's uncles on p. 139. In this form, when ornamented with precious stones, it was termed a circle. It was not used by knights before the reign of Edward III., and then indiscriminately by princes, dukes, earls, or knights. See Introduction to Stothard's *Monumental Effigies;* and Chaucer, *Knight's Tale:*

> "A *wreath* of gold arm gret, of huge weight,
> Upon his head he set, full of stones bright,
> Of fine rubys and clere diamants."

CORSES. "Corses and girdles of silk" are mentioned by Strutt in his *Dress and Habits*, pt. v. c. 1: the term appears to be applied to a close body dress.

CORSET. A tight-fitting under-dress or stay for the body, used by ladies.

CORSLET. A light body armour, as its derivative (corse) implies. It was chiefly worn by pikemen; and Meyrick says, They were thence termed *corselets*. It is seen upon the figure on p. 339. Sometimes (we are told by the author just quoted) the word was used to express the entire suit, under the term of a corselet furnished or complete, which included the headpiece and gorget, as well as the tasses which covered the thighs, as seen upon the full-length of Sir D. Strutt, p. 335.

COTE. A woman's gown. See William de Lorris, in the *Romance of the Rose*. The word *cote* there mentioned is translated by Chaucer *courtepy* and *kirtel*, the same wide outer part of the dress in his own day. In the Ms. 6829, Royal Lib. Paris, is the accompanying representation of a lady undressing in illustration of the passage, "I have taken off my *cote*." It is of a red colour, and that and the white under-garments are clearly defined, the broad-toed shoes are also curious. The drawing is of the 15th century.

Fig. 140.

COTE-ARMOUR. A name applied to the tabard by Chaucer and others.

COTE-HARDIE. A tight-fitting gown. See pp. 118, 121-2. The tunic of men, buttoned down the front and reaching to the thigh.

COTTA. A short surplice, either with or without sleeves.

COTTON. A stuff originally manufactured in the East, but constructed in this country at an early period. See Ure's *Dictionary of Manufactures*, &c.

COURTEPY (*Teut.*). A short cloak or gown. Tyrwhitt explains the dress of the clerk in the Prologue to the *Canterbury Tales*,

"Ful thread bare was his overest *court py*,"

as his uppermost short cloak of coarse cloth. It is a Teutonic word, from kort, curtus, and pije—*penula coactilis, ex villis crassioribus.* (Kilian in vv.) Strutt believes it to have been certainly an upper garment, but belonging most properly to women, being the same as the cote or gown; for in the *Romance of the Rose*, what William de Lorris calls a cote, Chaucer has translated a courtpy, meaning in that place a woman's gown. In *Piers Plowman's Vision* the hermits are described as cutting their copes into courtpies.

COUTEL. A short knife or dagger in use during the middle ages.

COUTERE.
COUTES. } The elbow-piece in armour.

COVENTRY-BLUE. This was a famous colour in the days of Elizabeth. In the old play of the *Pinner of Wakefield*, 1599, Jenkin, speaking of his sweetheart, says,

> " She gave me a shirt collar, wrought over
> With no counterfeit stuff.
> *George.* What, was it gold?
> *Jenkin.* Nay, 'twas better than gold.
> *George.* What was it?
> *Jenkin.* Right *Coventry blue.*"

And in the notes to Dodsley's *Old Plays*, where this drama is reprinted, we are told by Collier, " From the following passage in 'A compendious and brief Examination of certayne ordinary Complaynts of divers of our Countrymen in these our days,' 1581, by William Stafford, I find Coventry famous for blue thread: 'I have heard say that the chiefe trade of Coventry was heretofore in making *blew threde*, and then the towne was riche even upon that trade in manner only, and now our thread comes all from beyonde sea; wherefore that trade of Coventry is decaied, and thereby the town likewise.'" The following quotation is added from *Laugh and Lie Downe, or the Worlde's Folly*, 1605: "It was a simple napkin wrought with *coventry blue.*" " He must savour of gallantry a little, though he perfume the table with rose cake, or appropriate bone lace and *Coventry blue.*"—Stephen's *Satyrical Essays*, 1615.

> " The *Coventry blue*
> Hangs there upon Sue."
> Ben Jonson's *Masque of Gypsies.*

COVERCHIEF. A veil or covering for the head, see p. 44.

COWL. The hood worn by a priest.

CRACOWES. Long-toed boots and shoes, introduced in 1384. (Hearne, *Vita R. Ricardi II.*) See also p. 139, and BOOTS, &c.

CRAMPET. The chape of a sword; see CHAPE.

CRENEL. The peak at the top of a helmet.

CREST. During the middle ages the large tilting-helmet of the knight was surmounted by his crest; and upon monumental effigies the head of the figure is generally resting on these helmets. For examples see the cuts on pp. 218, 225, 480.

> "Now, by my father's age, old Nevil's *crest*,
> The rampant beare chained to the ragged staffe,
> This day I'll wear aloft my burgonet."
> *First Part of the Contention of Yorke and Lancaster*, 1594.

CRISP. Fine linen, or cob-web lawn.

> "Nell with her nyfyls of *crisp* and of silke."
> *Townley Mysteries.*

CROC or CROOK. A curved mace; see BESAGUE.

CROCEA. A long cloak reaching to the ground, worn by cardinals, with and without a hood.

CROSS-BOW. For a notice of this instrument in the middle ages, and a cut of its form, see p. 222. The great arbalest was termed *a latch*, most probably from the trigger being in form of a latch. The lighter kind of cross-bows, in use during the reign of Elizabeth for shooting bullets, were termed *prodds.—Meyrick.*

CROSS-CLOTH. A band worn by ladies crossing the forehead and chin.

CROWN. The early forms of crowns worn by the sovereigns of England have been engraved and described pp. 38, 63; that of Harold, from the Bayeux Tapestry, p. 66; William the First, p. 71; Richard the First and his queen, pp. 98, 99. The ordinary form of the crown during the middle ages may be seen pp. 75, 77, 104, 116, 136. The magnificent crown of Henry IV. is engraved p. 170. The arched crown first came into use during the reign of Henry VI., and the coins of that monarch are distinguished by it.

Fig. 141.

CROZIER. For the form of this article see the cut on p. 143. They were carried by the higher order of clergy, and were originally in the form of a simple crook, see p. 45, 83. In the twelfth and thirteenth centuries the heads were filled with foliated ornaments, as in fig. 141, discovered with the body of Henry of Worcester, abbot of Evesham (died 1263), engraved in the *Archæologia*, vol. 20. It was of carved wood (pear-tree) gilt, the staff of dark red ash and pointed at bottom. Fig. 142, the head of a French crozier, engraved in the *Archæologia*, vol. 18, has the centre filled with a representation of the coronation of the Madonna. For magnificent specimens of croziers, I may refer to vol. 17 of the same work, where one is engraved belonging to the Bishop of Limerick, 1418 ; or to the splendid one formerly belonging to William of Wykeham, 1390, still preserved in New College Chapel, Oxford. The crozier of an archbishop was surmounted with a cross since the twelfth century, and is the genuine crozier,—the other, although usually so termed, being more properly the pastoral staff or crook, and emblematic of the Good Shepherd.

Fig. 142.

CUERPO. Mr. Collier, in his notes to Dodsley's *Old Plays*, vol. ix. p. 294, says, "Cuerpo is an undress. The Spaniards, from whom we borrowed the word, apply it to a person in a light jacket without his cabot or cloak. Mr. Gifford's note on the *Fatal Dowry*, iii. 390. *Cuerpo* is the body; and *in cuerpo* means in body clothing."

CUFF. The lower part of a sleeve, turned over the wrist. There is a curious coincidence between the Norman cuff, p. 75, and that of the reign of George II., p. 367.

CUIRASS. "Armour for the breast and back. *Cuirace*, or *cuir*, i. e. leather, because in times past they were made of leather, or for that they are now of metal, and tied on with leather."—*Minshieu.*

CUIR-BOUILLY. This manufacture of boiled leather, which was very hard and durable, entered so commonly into use during

the middle ages, that the armour of the knight was partially formed of it. Chaucer notices the *jambes* of *Sir Thopas* as so constructed (see p. 167); and the shields were often covered with it: that of Edward the Black Prince, at Canterbury, is so made, and the shield of John of Gaunt, in old St. Paul's, was the same. Sheaths of swords and daggers, frequently stamped with elaborate raised patterns, were very usual (see SCABBARD); and cases for cups, flagons, and speculums were equally common. From the description of Monstrelet, it also appears that the effigy of Henry V., which was placed in accordance with the usual custom on his coffin, was made of the same material painted and gilt.

CUISSES. Armour for the thighs.

CUKER. Part of a woman's head-dress.

"The *cuker* hangs so side (wide) now, furred with a cat's skin."
Townley Mysteries.

CULETTES. The overlapping plates from the waist to the hip, which protect the back of the knight, as the *tuilles* protect the front of the body. See the back view of the effigy of the Earl of Warwick, p. 225.

CULTEL. A long knife carried by a knight's attendant, hence called *cultellarius*.

CUTLASS. A cutlass of the earliest form (temp. Henry VI.) is given (fig. 143) from Skelton's work on armour. Its original name, *coutel-hache*, has been progressively altered into coutel-axe, curtle-axe, coutelace, and cutlass.—*Meyrick*.

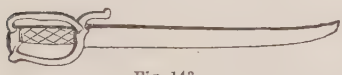


Fig. 143.

CYCLAS, or CICLATOUN. A lady's gown. A short gown or tunic worn by knights, similar to the jupon, but rather longer, yet not so long as the surcoat which it succeeded. Du Cange says it was originally a circular robe of state, from the Græco-Latin *cyclas*, and which afterwards became used to denote the rich cloth of which such robes were composed (see SICLATON).

CYPRUS. Thin stuff of which women's veils were made: thus, in *The Four P's*, by John Heywood, the pedlar enumerates "sypers" among the contents of his pack; and in Shakspere's *Winter's Tale*, Autolycus, as the pedlar, carries

" Lawn as white as driven snow,
Cyprus black as any crow."

DAG. A pistol. In the *Spanish Tragedy*, 1603, one of the characters, about to slay another, "shoots the *dag*;" and the watch enter, exclaiming, "Hark, gentlemen! this is a pistol-shot!"

" He would shew me how to hold the *dagge*,
To draw the cock, to charge and set the flint."
Jack Drum's Entertainment, 1616.

" My *dagge* was levelled at his heart."
Arden of Feversham.

"The prince yet always bare himself so wisely, that he could not without some stir be thrust down openly; and riding on his journey, he was once shot with a *dagge* secretly."—*Ascham's Works*, by Bennet, p. 21. (Note to Dodsley's *Plays*, by Collier.)

DAGGER. These implements, under various names,—as anelace, baselard, misericordia, &c.,—have been constantly worn in England from the earliest period. They were frequently used merely as ornaments, or as indicative of gentility, particularly in the fifteenth and sixteenth centuries. In a ballad by Skelton, that writer laments of the many

" Boasters and braggers,
With new-fashioned *daggers*."

The sheaths were frequently richly ornamented by the goldsmith, and inlaid with jewels. Hans Holbein designed several; and the many portraits by the same artist will furnish examples of various patterns. I must refer the reader to the cut on p. 242 for that worn by the Earl of Surrey during this period. The constant practice of wearing this implement led to many serious frays. In the 17th *Coventry Mystery* one of the characters exclaims,

" If any man my way doth stop,
Ere we depart dead shall he be;
I shall this *dagger* put in his crop—
I shall him kill, or he kill me."

Their constant use by military men is alluded to in *Hudibras:*

" This sword a *dagger* had, his page,
That was but little for his age."

DAGGES. The ornamental cutting of the edges of garments

(see p. 136), introduced about 1346. (*Chronicle of St. Albans*, ed. 1843.)

> "And then lough lyf,
> And let *daggen* his clothes."
>
> *Piers Plowman's Vision.*

Chaucer, in the *Parson's Tale*, talks of the pride and superfluity of clothing in his day, "whiche that maketh it so dere, to the harme of the people; not only the cost of the embroudering, the disguising, endenting or furring, ounding, paling, winding or bending, and semblable waste of cloth in vanity, but there is also the costly furring in their gouns, so much pounsening of chesel to maken holes, so much *dagging* of *sheres*, with the superfluity in length of the aforesaid gounes," which he says must make cloth scarcer to the poor; and even if "they wolden give such pounsoned and *dagged* clothing to the poure people, it is not convenient to wear for their estate." In the *Alliterative Poem on the Deposition of Richard II.*, published by the Camden Society, the clergy is blamed for not preaching against the new fashions in dress:

> "For wolde they blame the barnes
> That brought newe gysis,
> And drive out the *dagges*
> And all the Dutch cotes."

DALMATIC. A wide gown, used by the clergy (see p. 46); and by royalty (see *note* on same page, and cut, p. 98).

DAMASK. A rich kind of stuff, manufactured orginally at Damascus. It was much used among the nobility in the middle ages; and Strutt says that in the fifteenth century no less than four pounds three shillings were given for a single ell of white figured damask. To *damask* sword-blades was to produce a fanciful pattern within the steel, sometimes in gold; this art was also borrowed from the Asiatics, and a curious paper on the mode of doing it is printed in the *Journal of the Royal Asiatic Society*.

DEMI-BRASSARTS. Half-armour for the arm. See cut p. 163.

DEMI-HAG. A smaller kind of hackbut.

DEMI-JAMBES. Armour covering the front of the legs only.

DEMI-PLACCATE. The lower part of a breastplate, fastened to the upper by a buckle and strap, as on the effigy of the Earl of Warwick, p. 225.

DIAPER. The word diaper is explained, in Warton's *History of English Poetry* (ed. 1840, i. p. 177), to mean *embroidered, diversified.* He says it is "partly heraldic. I believe it properly signifies embroidering on a rich ground, as tissue, cloth of gold, &c." This is confirmed by Peacham: "*Diapering* is a term in drawing; it chiefly serveth to counterfeit cloth of gold, silver, damask, branch't velvet, camblet, &c."—*Compl. Gent.* p. 345. Anderson, in his *History of Commerce,* conjectures that *diaper,* a species of printed linen, took its name from the city of Ypres in Flanders, where it was first made, being originally called *d'ipre.* But other cities in Flanders as well as Ypres, were no less famous for rich manufactures of stuff; and the word in question has better pretensions to other derivations. The rich cloth embroidered with raised work was called *diaper;* and to do this, or any work like it, was called *to diaper,* from whence the participle. The same author quotes the *Roman d'Alexandre,* written about 1200 (MS. Bodl. 264), in which is named

"*Dyapres d'Antioch,* samis de Romaine."

Du Cange derives the word from *diaspro* (Ital.), a jasper, a precious stone which shifts its colours.

"With damaske white and azure blewe,
Well *dyaper'd* with roses new."

The Squire of Lowe Degree.

DOUBLET. The distinction between the doublet and jerkin in the time of Elizabeth would appear, from a passage in Shakspere's *Two Gentlemen of Verona,* to have been very slight. The doublet was close, and fitted tightly to the body; the skirts reaching a little below the girdle, as in the cut, p. 269. The sleeves were at times separate articles, worn with or without it, and were tied on at the arm. Thus, in Beaumont and Fletcher's *Cupid's Revenge,* one of the characters cries, "This same taylor angers me, he has made my doublet so wide: and see! the knave has put no points at my arme!"

"There is as much peril between the wings and the skirts of one of their doublets, as in all the liberties of London."—*Meeting of Gallants at an Ordinaire,* 1604.

It is said of a poor captain, in Mead's *Combat of Love and Friendship,* 1654, "he should have your buff coat, but that your *doublet,* I fear, is canvass on the back;" and the tightness of a fashionable fit is alluded to by Shirley, in his *Bird in a Cage,* 1633: "Every morning does this fellow put himself upon the racke with putting on his apparel, and manfully endures his taylor, when he screws and wrests his body into the fashion of his *doublet.*"

DOWLAS. Coarse linen cloth, used by the lower classes, chiefly made in Brittany. When the Hostess Quickly tells Falstaff, "I bought you a dozen of shirts," he retorts, "Dowlas! filthy dowlas! I have given them away to bakers' wives, and they have made bolters of them!"

DRAGON. A short species of carbine, carried by the original dragoons (see p. 340).

DRAWERS. Tight-fitting garments, worn instead of breeches when gowns or long tunics were in fashion, and beneath them since.

DUCK-BILLS. The broad-toed shoes of the fifteenth century. See Boots, &c.

DUNSTER. A broad cloth of Somersetshire manufacture, mentioned in an act of third year of Edward III.

EARRINGS. These ornaments were worn by the ladies of Greece and Rome, as well as by the early Saxons. A specimen of a silver earring, in the possession of Lord Albert Conyngham, forms fig. 144, and was discovered in the barrows at Breach Downs, near Canterbury. The romance of *Meliadus* (Add. Mss. 12, 228), written between the years 1330 and 1350, gives us the ordinary form of earring worn by ladies in the middle ages (fig. 145). Pendant rings of gold for ladies' ears are mentioned in the *Romance of the Rose*. They were not very commonly in use until the fifteenth and sixteenth centuries, when Stubbes angrily says, the ladies "are not ashamed to make holes in their ears, whereat they hang rings, and other jewels of gold and precious stones." Men also wore these effeminate articles during the reign of Elizabeth and James I. Hall, in his *Satires*, b. vi. sat. 1, notices a gallant—

Fig. 144.

145. 146. 147.

> "Tattelus, the new-come traveller,
> With his disguised coate and *ringed eare*."
>
> "Superbus swaggers with a *ring in's eare*:
> And likewise, as the custome is, doth weare
> About his neck a riband and a ring:
> Which makes men think that he's proud of a string."
>
> Hutton's *Epigrams*, 1619.

And Master Matthew, in *Every Man in his Humour*, says to Brainworm, "I will pawn this jewel in my ear." Figs. 146 and 147 are two specimens of gentlemen's earrings; the first from the portrait of

Sir Robert Dudley, son to the Earl of Leicester; the other from Marshall's portrait of Donne in 1591. The earring here takes the form of a cross.

ELBOW-GAUNTLET. A long gauntlet of plate, adopted from the Asiatics in the sixteenth century.—*Meyrick.*

ELBOW-PIECES. The coverings for the juncture of the plate-armour at the elbow, which, from being originally small (see pp. 163, 164), became gradually larger (see pp. 221, 225, 226), until they reached the immense size of those upon Sir R. Peyton's effigy (p. 280), and thence again decreased (see p. 282), until they almost took their original form (p. 335).

EMBROIDERY. Variegated needlework, commonly used for the decoration of the dress; from the French, *broder*. Chaucer says of the young squire, in the *Canterbury Tales*—

> "*Embroudered* was he as it were a mede,
> All of fresh flowers white and red."

EPAULIERE. } Shoulder-plates. See p. 225. The epaullets
EPAULLETS. } differed from the brassarts in being composed of several successive plates, covering only the outside of the arm, and not having any pauldrons.—*Meyrick.* The present epaulette of the army does not date far back, and appears to have originated in the shoulder-knot temp. Charles II.

ESPADON. A long sword of Spanish invention. See Skelton's *Armour*, pl. 99, fig. 4.

ESTOC. A short sword, worn at the girdle by mounted soldiers.

FALCASTRA, or FALX. The original term for the bill.

FALCHION. A broadsword. "Broad fawchons" and "fawchons kene" are mentioned in the romance of *Richard Cœur de Lion* (fourteenth century); and in *Amis and Amiloun*,

> "With *fawchons* fell they 'gan to fight;"

and in the *True Tragedy of Richard Duke of Yorke*, 1595, is the line,

> "With purple *fawchon* painted to the hilts;"

and as late as 1654, in Mead's *Combat of Love and Friendship*, we read, "The captain hath drawn his *faulchion*, and wheeling about, lies at his guard most fiercely."

FALDING. Chaucer's Shipmanne, in his *Canterbury Tales*, is arrayed

"All in a gown of *falding* to the knee."

According to Skinner, who derives the word from the Anglo-Saxon *feald* (plica), it was a kind of coarse cloth like frieze. *Fallin*, in Irish, according to Lhuyd, signifies a mantle. It was of a coarse, serviceable kind of texture, and used for rough external purposes. Helmoldus, quoted by Tyrwhitt, speaks of *indamenta lamea* (probably coarse enough), *quæ nos appellamus faldones.*—(*Chron. Slav.* l. i. c. 1.) It was used as a covering for beds or side-boards in the middle-ages. Thus the clerk in Chaucer's *Miller's Tale* is described as having

"His presse icovered with a *faldyng* red."

A coarse red woollen cloth, of home manufacture and dye, is still worn by the Irish peasant women for jackets and petticoats, which is probably identical with the ancient *faldyng*.

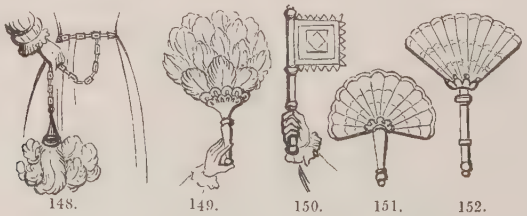
FALL, or FALLING-BAND. (See BAND.) From the following passages in the *Malecontent*, act v. scene 3, *the fall* appears to have been a part of dress worn about the neck as ruffs were, but different from them: "There is such a deal of pinning these ruffs, when a clean *fall* is worth them all." Again, "If you should chance to take a nap in the afternoon, your *falling-band* requires no poking-stick to recover his form." They seem to have been something like bands, but larger. It must, however, be acknowledged, that they might be a species of ruff; for in *Laugh and Lie downe, or the World's Folly*, 1605, it is said, "There she sat with her poking-stick, *stiffening a fall:* and singing the ballet," &c. (Notes to Dodsley's *Old Plays.*) The plain falling-band may be seen in the cut p. 301. The fall made like a ruff, and requiring a poking-stick, but not being so readily put out of order as the large standing-lace ruff, inasmuch as it reposed on the shoulders, may be seen in the portrait of Milton, p. 421 (fig. 17). In Dekker's *Honest Whore*, 1604, one of the characters buys five yards of lawn to make "*falling-bands* of the fashion, three falling one upon the other; for that's the new edition now." "Fine *bands* and ruffs" are sold by the sempstress in Middleton's *Roaring Girl*, 1611; and "cambric for *bands*" is mentioned by Dekker.

Falling-bands are termed *French falls* in the old play of *Eastward Hoe*, 1605, and in the *Dumb Knight*, 1608. In the notes to Collier's edition of Dodsley's *Old Plays*, vol. v. p. 8, it is said, "in Evelyn's *Discourse on Medals*, 1697, is the head (copied from a medal of 1633) of Charles the First, wearing a *falling-band*, 'which

new mode,' says Evelyn, 'succeeded the cumbersome ruff; but neither did the bishops or judges give it over so soon, the Lord-Keeper Finch being, I think, the very first.'" We learn from the works of Taylor the water poet, 1630, p. 167, that the rise of falling-bands was only the revival of an ancient fashion:

> "Now up aloft I mount unto the ruffe,
> Which into foolish mortals pride doth puffe:
> Yet ruffes' antiquity is here but small—
> Within this eighty yeares not one at all;
> For the Eighth Henry (as I understand)
> Was the first king that ever wore a *band*;
> And but a *falling band*, plaine with a hem,
> All other people knew no use of them.
> Yet imitation in small time began
> To grow, that it the kingdom overran:
> The little *falling bands* encreased to ruffes,
> Ruffes (growing great) were waited on by cuffes.
> And though our frailties should awake our care,
> We make our ruffes as careless as we are."

FAN. The lady's fan of the sixteenth century will be better understood from the accompanying engravings, collected from various prints and drawings of that period, than from any lengthened description. They were made of feathers, and most probably derived from the East, where large feather-fans are still in use, and



148. 149. 150. 151. 152.

were hung to the girdle by a gold or silver chain, as in fig. 148. The handles were composed of gold, silver, and ivory, of elaborate workmanship, and were sometimes inlaid with precious stones. Fig. 149 represents a fan of this kind; and similar ones occur in the portraits of Queen Elizabeth. Mention is made in the Sidney papers of a fan presented to that sovereign for a new-year's gift, the handle of which was studded with diamonds. Silver-handled fans are mentioned in Bishop Hall's *Satires*. They were often very costly, even as high as 40*l*. Coryat describes the Italian fans, apparently such in form as are now used; but they were quite a novelty

to him. The general form of Italian fans is seen in fig. 150; they were like small flags, or the vane of a house. In Hall's *Satires*,

"A buske, a mask, a *fan*, a monstrous ruff,"

are noticed as indicative of a vain lady. But the fullest mention of them is made by Gosson, in his *Pleasant Quippes for Upstart Gentlewomen*, 1596. He says that they

"Wear *fannes* and flappes of feathers fond,
To flit away the flisking flies,
As tail of mare that hangs on ground,
When heat of summer doth arise;
The wit of women we might praise
For finding out so great an ease.

But seeing they are still in hand,
In house, in field, in church, in street;
In summer, winter, water, land,
In cold, in heat, in dry, in weet,—
I judge they are for wives such tools
As bables are in plays for fools."

The first approach to the modern fan may be seen in figs. 151, 152, of the early part of the seventeenth century. The long handle is still retained; and the fan, although arranged in folds, does not appear to be capable of being folded. Such folding-fans, however, soon came into use; and one of the earliest form may be seen in fig. 153, temp. James I., from a print of a French lady, by Pet. de Iode. About the middle of the century they became larger, and the stems of ivory were richly carved and decorated. Pictures from mythological or fancy subjects were painted on them; and "fan-painting" took its place as a separate profession. During the reign of Anne they were made so large that Sir Roger de Coverley is said to have declared he would have allowed the widow he courted "the profits of a windmill for her fans." (*Spectator*, No. 295.) In Hone's *Every-day Book*, vol. i., are some copies of a portion of a painted fan, representing Bartholomew Fair, executed 1721, and which was published in facsimile by Mr. Setchel, of King Street, Covent Garden, in 1825. "Fan-prints" were designed and engraved at this time; and the *Beggar's Opera* afforded favourite subjects, as well as the works of

Fig. 153.

Hogarth, whose Harlot's Progress was thus adapted. I have some fan-prints of various similar subjects; one dated 1781 contains in the centre a well-executed engraving of a musical party, and on each side the words and music of a canon and three French and Venetian canzonets. It measures twenty-eight inches across.

FANON. An embroidered scarf worn over the left arm of a priest (see p. 143); sometimes termed a *maniple*.

FARTHINGALES. The wide gown or petticoat, or rather the under supporters, used in the time of Elizabeth and James I. See cuts pp. 256, 294, and the lady on the previous page, who is dressed in the wheel farthingale. In Heywood's *Epigrams* there is the following, on the fashionable farthingales:

> "Alas, poore *verdingales* must lie in the street
> To house them no dore in the citie made meet.
> Since at our narrow doores they in cannot win,
> Sende them to Oxforde, at Brodegates to get in.
> * * * *
> Placing both hands upon her whalebone hips,
> Puft up with a round circling *farthingale*."
>
> *Micro-cynicon—Sixe Snarling Satyres*, 1599.

FAVOR. A love-gift. They were ostentatiously displayed at tournaments in the middle ages. See p. 510.

> "Nodding and shaking of thy spangled crest,
> Where women's *favors* hung like labels down."
>
> Marlowe's *Edward II.*, 1598.

FEATHERS. In the fourteenth century a single upright feather appears to have been a novelty when worn by the knight (see cut in HEAD-DRESSES), and their size was generally preposterous. In the reign of Edward IV. they were smaller, and generally placed singly in the cap, and were almost entirely confined to men. In the reign of Henry VII. they were worn in profusion (see cut, p. 231), and also during that of his son (see p. 241). The knights in the fifteenth and sixteenth centuries wore immense plumes; and in the *Triumphs of Maximilian*, and other delineations of the costume of the tournament, they are represented streaming down the back of the mounted soldier in great abundance, as shewn in fig. 154. The civilians, during the

Fig. 154.

reigns of Elizabeth and James I., were remarkable for indulging in this fashion—"No fool but has his feather," says Marston, in his *Malcontent*, 1604; and Rowland, in his *Spy-Knaves*, makes a dandy exclaim to his valet,

> "Appoint the *feather-maker* not to fayle
> To plume my head with his best estridge tail."

A poor captain in *The Mastive, or Young Whelpe of the Old Dogge, Epigrams and Satyrs* (circa 1600), is thus alluded to:

> "Who's yond marching hither?
> Some brave Low-country captain, with his *feather*
> And high-crown'd hat. See, into Paules he goes,
> To shew his doublet and Italian hose."

In a scene at "a feather-shop," in Middleton's comedy *The Roaring Girl*, 1611, Mrs. Tiltyard, the mistress, asks a young gallant

> "What *feather* is't you'd have, sir?
> These are most worn, and most in fashion
> Amongst the beaver gallants, the stone riders,
> The private stage's audience, the twelvepenny stool gentlemen;[1]
> I can inform you 'tis the general *feather*."

To which is answered:

> "And therefore I mislike it: tell me of general!
> Now a continual Simon and Jude's rain
> Beat all your *feathers* as flat down as pancakes!
> Shew me a spangled *feather*."

And he is afterwards told by Moll Cutpurse, "he looks for all the world, with those spangled *feathers*, like a nobleman's bed-post." Feathers with their stems set with jewels have been noticed, p. 232.

FENDACE. A protection for the throat, afterwards replaced by the gorget.

FEUTRED. Stuffed with felt. See notes to Dodsley's *Old Plays*. In Heywood's *Four P's* we are told that the devil on a high holyday is "feutred in fashion abhominable."

FIBULA. See Brooch.

FIRELOCK. The musket fired by flint and steel; invented in France about the year 1630.—*Meyrick.*

[1] Those who paid twelvepence for stools on the stage at a theatre.

FLAIL. For specimens of this military implement see cut, p. 287, fig. 1.

FLO. A swift arrow.

"Robyn bent his joly bowe,
Therein he set a *flo.*"
Sloane Mss. 2593. Wright's *Songs and Carols.*

"Gandelyn bent his good bowe, and set therein a *flo.*"
Ritson's *Ancient Songs*, p. 51.

FLORENCE. A cloth manufactured in that city, mentioned temp. Richard III.

FOREHEAD-CLOTH. A band formerly used by ladies to prevent wrinkles.—Halliwell's *Dictionary.*

FORETOP. A tuft of hair turned up from the forehead.

FOTE-MANTEL, or Foot-mantle.

"A *fote-mantel* about hir hips large."
Chaucer's *Prologue to Canterbury Tales.*

Dr. Todd, in his *Illustrations of Gower and Chaucer*, describes it as "a petticoat such as is used to this day by market-women, when they ride on horseback, to keep their gowns clean. Strutt supposes it, even in Chaucer's time, to have been a vulgar habit; because the Prioress, riding in the same company with the Wife of Bath, had a spruce cloak, which answered the same purpose. (See the *Habits of the People of England*, vol. ii. p. 377.) Mr. Strutt's explanation, of the *cloak* answering the same purpose, is questionable; it is more probable, as he observes in a note, that the *fote-mantel*, being a lay habit, was forbidden to the religious." That author's description, in his analysis of the dress of the Wife of Bath, is the most correct, in which he calls it "an outer-garment of the petticoat kind, bound round her hips, and reaching to her feet, to keep her gown or surcoat clean." See SAFEGUARDS.

FRET. The caul of gold or silver wire, sometimes ornamented with precious stones, worn by ladies in the middle ages. See cuts p. 183. Chaucer, in his *Legend of Good Women*, says of a queen,

"A *fret* of golde she had next her hair."

FRIEZE. A coarse woollen cloth, thick and warm, much used

by the lower classes for jerkins, doublets, and gowns; and often mentioned by writers of the time of Elizabeth. Charles Brandon, in allusion to his marriage with the Queen Dowager of France, sister to our Henry VIII., adopted the lines:

"Cloth of gold, do not despise
To match thyself with cloth of *frize*:
Cloth of *frize*, be not too bold
That thou art matched to cloth of gold."

FRINGE. Ornamental edgings to dress.

FROCK. A friar's gown (see p. 148); the tunic of a countryman, a child's gown.

FUR. Some account of the furs used for garments has occurred in the course of this work, their value and general use. A few notices of the various kinds used are here condensed from Strutt and other sources. That writer says, "the furs of sables, beavers, foxes, cats, and lambs were used in England before the Conquest; to which were afterwards added those of ermines, squirrels, martens, rabbits, goats, and many other animals." The use of furs became general in the thirteenth century among all classes; the rich using them for luxury, the poor for warmth. Sheep and lamb-skins were ordinarily used by the latter; ermine, vair, miniver, and gris, all small and expensive skins, by the former. In the romance of *King Robert of Sicily*, printed in Halliwell's *Nugæ Poeticæ*, the messengers sent to him by his brother are, in compliment to him, received most honourably, and we are told he

"Clad them all in clothes of price,
And furred them with ermine;
There was never yet *pellere* half so fyne;
And all was set with perrye—
There was never no better in crystyante."

And in the romance of *Alexander* we are told,

"The parson weareth the *fur* and the gris."

The fur of the gris, or gray, so much worn in the middle ages, was that of the marten. Tyrwhitt observes, the word *gris* is used by Chaucer and others to express generally any valuable fur.

In the middle ages the fur of the ermine (so named from Armenia, then written Herminia, from whence it was brought) and the sable ranked highest, that of the vair and the gray was next in esteem. "The more precious furs, as ermine and sable, were

reserved for kings, knights, and the principal nobility of both sexes. Persons of an inferior rank contented themselves with vair and gris or gray; while citizens, burgesses, and priests wore the common squirrel and lamb-skins. The peasants wore cat-skins, badger-skins, &c. The mantles of our kings and peers, and the furred robes of the several classes of our municipal officers, are the remains of this once universal fashion. In after-times were added the skins of badgers, bears, beavers, deer, fitches, foxes, foynes (or martens), grays, hares, otters, sables, squirrels, weasels, wolves, &c.; in fact, nearly every available skin was at some period in use.

FURBELOW. A puckered flounce ornamenting the dress, which became very fashionable in the reign of William and Mary (see p. 352). Furbelow scarfs and gowns are mentioned by Durfey; and in his collection of songs, termed *Wit and Mirth*, is noticed "a rich furbelow scarf, worth at least forty shillings;" and the title of one of that author's plays is, *The Old Mode and the New, or Country Miss with her Furbelow.*

FUSEE. A gun with a wide bore. "'Twas a *fusée*, I saw it cock'd; the muzzle was bigger than any blunderbuss!"—*Guzman*, a comedy by the Earl of Orrery, 1693.

FUSTIAN. "A species of cotton cloth much used by the Normans, particularly by the clergy, and appropriated to their chasubles. The Cistercians were forbidden to wear them made of any thing but linen or fustian."—*Strutt*. It was eventually made very strong, and was used for jackets and doublets in the fifteenth century, and was first manufactured in this country at Norwich, temp. Edward VI.

GABARDINE (from Fr. *gaban*), or *Gallebardine*. "A rough Irish mantle, or horseman's coat; a long cassock."—Blount's *Glossographia*. "*Gaban*, a cloake of felt for raynie weather; a *gabardine*."—*Cotgrave*. Caliban, in Shakspere's *Tempest*, wears one; and Trinculo, when he sees him lying apparently dead, says, "The storm is come again; my best way is to creep under his *gabardine*: there is no other shelter hereabout." In Sir John Suckling's play, *The Goblins*, 1641, one of the characters exhorts the others, "Under your *gabardines* wear pistols all." They were peculiarly indicative of Jews, when that persecuted people were obliged to wear a distinctive dress, principally consisting in that and the tall cap. Shylock complains of Antonio, that he spit upon his "Jewish *gabardine*."

GADLYNGS. The spikes on the knuckles of the gloves of mail: see p. 165. The curious gadlyngs there noticed, as being on the gloves hanging over the tomb of the Black Prince at Canterbury, may be seen in the cut of one of these gloves here given (fig. 155). They take the form of small lions, while the usual spike appears on the first joint of the fingers. Upon the effigy they appear on these joints only, and no lions whatever are seen.

Fig. 155.

GAINPAIN (*Fr.* gaigne-paine, or *bread-earner*). A name applied in the middle ages to the sword of a hired soldier.

GALAGE. A kind of patten or clog fastened with latchets. Halliwell's *Dictionary*. The modern *golosh* is similar.

GALLOON. Worsted lace. "A jacket edged with blue galloon," is noticed, as worn by a country girl, in Durfey's *Wit and Mirth* (temp. Anne). The pattern of this lace was afterwards adopted in richer materials, and worn by the gentry (see p. 357).

GALLY-GASCOYNES. Wide hose or slops, *q. d.* "caligæ gallovasconicæ, sic dictæ quia Vascones istiusmodi caligis utuntur." —Skinner's *Etymologicon*. "Of the vesture of salvation, make some of us babies and apes coats, others straight trusses and divells breeches; some *gally-gascoyns*, or a ship-man's hose, like the Anabaptists."—*Pierce Penniless's Supplication to the Devil*, 1592. "Rounde gascoynes" are also mentioned there, since corrupted into galligaskins, and generally used in a ludicrous sense, as in Frere's excellent piece of drollery, The Weary Knife-grinder, in the *Anti-Jacobin:*

> "His *galligaskins* were of cordury,
> And garters he had none."

GAMASHES. High boots, buskins, or startups.—Randle Holme, *Academy of Armorie*, 1688.

GAMBESON. A quilted tunic, stuffed with wool, fitting the body, and worn under the habergeon. Richard the First is described as appearing in battle with arrows sticking all over his gambeson. It was sometimes worn without other armour, as it was sufficiently strong to resist ordinary cuts. The name, according to Meyrick, was derived from the Saxon *wambe* (womb, the abdomen) implying a covering for the belly. He says it was of German origin, and

called a *wambais*, since corrupted by writers of different nations into wammes, wambeys, wambasium, gambiex, gambaison, gamboisson, gambaycho, gambocia, gambison, gamvisum, gombeson, gaubeson, goubisson, and gobisson (*Inquiry into Ancient Armour*, vol. i. p. 65): see p. 160. The surcoat of the Black Prince over his tomb at Canterbury is quilted or gamboised with cotton, and lined with linen.

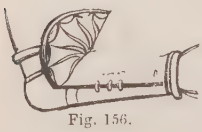


Fig. 156.

GARDE-BRAS. An additional piece of armour placed on the upper part of the gauntlet, or fastened to the elbow-plates. The garde-bras of the fifteenth century is given, fig. 156, as it appears in the *Triumphs of Maximilian*.

Fig. 157.

GARTER. A tie to secure the stocking on the leg (see BUSKINS). The garters during the sixteenth and seventeenth centuries were ostentatiously worn, to secure the long hose, in a large swathe round the leg, like a scarf tied in a bow, and fringed with lace; fig. 157. They are often noticed by writers of the period.

"This comes of wearing
Scarlet, gold lace, and cut works, your fine *gartering*
With your blowne roses."

Ben Jonson's *The Devil is an Ass.*

"Off *garters* blue,
Which signify Sir Abraham's love was true!"

says that character in Field's play, *A Woman is a Weathercock*, 1612; and spangled garters are mentioned in the comedy of *Patient Grissell*, 1602. See also pp. 263, 295, 300.

GAUDICHET. A body-covering like the haketon: see p. 164. But Meyrick, who gives this explanation, says it may perhaps mean the gorget.

GAUNT (Cloth of). Cloth of Gaunt (Ghent) is mentioned in the *Romaunt of the Rose*, l. 574. All the Flemish cities became famous for this sort of workmanship before 1200.

"Of cloth making she had such a haunt,
She passed them of *I'pre* and of *gaunt*."

Chaucer's *Wife of Bath.*

GAUNTLET. The glove of a knight, formed of leather covered

with plates of steel. It was not originally divided into fingers, the fingers being protected by large overlapping plates.

GAVELOCK. A javelin or spear. In the romance of *Alexander* we are told of the soldiers in the battle-field that

"Some with *gavelock* were al to-lonst."[1]

GAZZATUM. A fine species of silk or linen stuff of the gauze kind, which is thought to have received its name from the city of Gaza in Palestine, where it was manufactured. Strutt says it is mentioned by writers in the thirteenth century.

GENOUILLIÈRES. Steel coverings for the knees, which, with the elbow-caps, may be considered as the commencement of the coverings of plate with which knights ultimately encased themselves. They first appear in the thirteenth century: see p. 162. They were sometimes richly ornamented. An early example occurs on the effigy of a knight crusader in Salisbury Cathedral, where they appear as small plates over the mailles of the knees, fig. 158. Fig. 159

Fig. 158.

Fig. 159.

Fig. 160.

is copied from that of Sir Richard de Whatton (temp. Edw. II.) in Stothard's *Effigies;* and a side view of those worn by Richard Lord Hungerford (died 1455), shewing the fan-shaped edges, from the same work, is given fig. 160.

GIPCIERE. A purse, see p. 118. A magnificent specimen of the fourteenth century, similar in shape to the one there engraved, is in the museum of C. R. Smith. It is of cuir-bouilli, and ornamented all over with a foliated pattern, each of the smaller circles in the border containing an eagle. It is represented (fig. 161) one-sixth of the original size. The *cut-purse* was so termed from

Fig. 161.

[1] to-lanced, *pierced*.

the way in which he severed this article from the girdle, where it was constantly worn.

"From my girdle he plucked my *pouch;*
By your leave, he left me never a penny:
So, nought have I but a buckle."

Hycke-Scorner (temp. Henry VIII.).

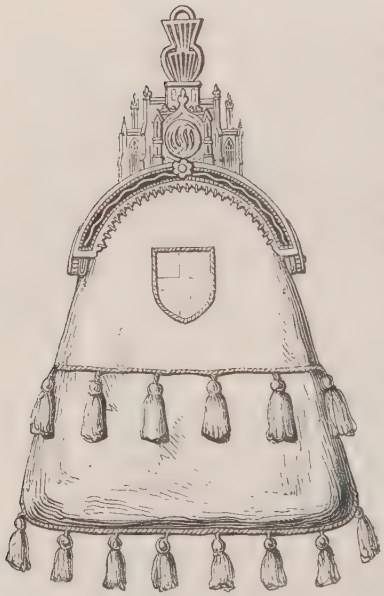


Fig. 162.

An equally fine example of a gipciere of the fifteenth century is here engraved (fig. 162), from one preserved in the Louvre. It is of velvet, the central coat-of-arms of coloured silks, and it is bound with gold threads and gold-lace tassels; the clasp is steel, most richly and elaborately chased, and it was fastened to the girdle by the ring at the top. It was not uncommon to engrave upon the framework religious sentences. See *Archæologia*, vol. xxiv., for one inscribed *Ave Maria gratiæplena, Dominus tecum;* and the *Journal of the British Archæological Association*, vol. i. p. 251, for one inscribed *Soli Deo honor et gloria, Laus tibi soli, O Domine Crisste: St. Maria Silarla*, and the monogram, *IHS.*

GIPON (*Fr.*). A tight-fitting vest; "a short cassock" (Todd). Strutt considers it identical with the gambeson. "The *gambeson* is afterwards called the *pourpoint*, which was first introduced by military men, and worn by them under their armour; but, in process of time, the pourpoints were faced with rich materials, and ornamented with embroidery, and then they were used without armour. The knight in Chaucer's tale appears in a *gipon* or pourpoint of fustian, stained by his armour. Before Chaucer's time the word was written *jupoun.*"—Todd's *Illustrations.*

"Of fustian he wered a *gipon*,
All besmotred with his habergeon;
For he was late y come from his voyage."

Prologue to Canterbury Tales, l. 76.

"With him there wenten knightes many one;
Some wol ben armed in an habergeon,
And in a brest plate, and in a *gipon*."
Chaucer's *Knight's Tale*, l. 2121.

GIRDLE. A ceinture for the waist or hips. So many examples of this article of dress occur in the brasses and monumental effigies, and it is so frequently alluded to by writers of the middle ages, that it is impossible to do more here, than slightly allude to and illustrate some few points. The girdle of Riches, in Chaucer's translation of the *Romance of the Rose*, is described as having a buckle of precious stones; the "bars," or narrow stripes which separated each compartment of the ornaments,

"were of gold full fine,
Upon a tissue of satin;
Full heavy, great, and nothing light,
In every one a besaunt white."

Notices of similar girdles occur in the body of this work, pp. 99, 130, 139, 172, 173; the large buckle which became fashionable temp. Henry VII., is seen p. 245. During the reigns of Henry VII. and VIII. very beautiful examples of ladies' girdles occur, see p. 244; and I am enabled to add another, of a very interesting kind, copied by Mr. Adey Repton from tapestry in his possession, formed of silk cord of pale yellow, entwined with deep red, and having jewelled ornaments, at regular intervals, affixed down the entire length, and a large pendant at the end (fig. 163). These girdles sometimes took the form of chains, particularly in the time of Mary and Elizabeth (see Cotman and Waller's *Brasses*); and had large pendants to the ends, as in fig. 164, here given from a brass in Margarettin Church, near Brentwood, Essex. They appear to have frequently been entirely composed of links of metal, gold, or silver, with flowers, engraved cameos, or groups of stones, intermixed. In the *Boke of Mayd Emlyn* (circa 1520), she

Fig. 163.

"sayth that she lackes
Many prety knackes
As bedes and gyrdles gay."

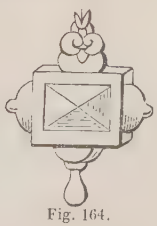


Fig. 164.

The gentleman's girdle was less elaborate, and frequently of leather ornamented with studs; of which a specimen, of the fourteenth century, is here given (fig. 165), from the curious collection in the museum

of Charles Roach Smith. It is stamped in a series of circles, each

Fig. 165.

containing the SS. of Henry IV. (see p. 171); and they are probably the Caddis leather girdles, so often mentioned as manufactured at Cadiz from English leather. To them the pouch or purse was appended, as well as the dagger and rosary; and with some classes the penner and inkhorn (see cut, p. 214); and books were also carried there by the studious (see p. 274):

> "Let your book at your *girdle* be tyed,
> Or else in your bosom, that he may be spied."
> Hipocrisy's advice in *Lusty Juventus.*

"May my *girdle* break if I fail!" an old saying of imprecation against false promises, because the purse hung to it. "I know you are as good a man as ever drew sword, or as was e'er girt in a *girdle*," is an expression used in the *Two Angry Women of Abingdon*, 1599.

The knightly girdle was often most magnificent. See cut p. 165. They abound with elegant and beautiful patterns. That worn by Humphrey de Bohun, Earl of Hereford and Constable of England (died 1321), from his tomb in Hereford Cathedral, is here copied (fig. 166) from Hollis's engraving. It is a fine example; and for the many others in existence I must refer to Hollis, Waller, Stothard, Cotman, Gough, &c. A sword and dagger were affixed to them.

Fig. 166.

GIRDLESTEAD. The waist; the place of the girdle.

> "For hete her clothes down she dede,
> Almost to her *gerdylstede*."
> *Lay of Sir Launfal.*

In Stubbes' *Anatomy of Abuses* is the passage: "some short, scarcely reaching to the *girdlestead*, or waste; some to the knee," &c.; and in Hall's *Satires*, v. b. 4, is the line:

> "Sticking our thumbs close to our *girdle-stead.*"

GITE. A gown. "Gay skarlet gites" are mentioned by Chau-

cer's *Wife of Bath*, and in the Glossaries to Hone's *Ancient Mysteries*, and Halliwell's *Coventry Mysteries*.

GLAIVE. A cutting weapon fixed to the end of a pole, and differing from the bill in having its edge on the outside curve. They were used by foot-soldiers, and are frequently seen in MS. illuminations of the fifteenth century, from one of which fig. 167 is copied (Harl. Mss. 4374).

Fig. 167.

"With axes, *gleyvis*, and swordes bright."
27th Coventry Mystery.

"And whet their tongue as sharpe as sword or *gleve*."
Chaucer's *Court of Love*, l. 554.

"O mistris, the mayor, and all the watch,
Are coming towards our house with *glaves* and bills."
Arden of Feversham (temp. Elizabeth).

GLAUDKYN. A gown in fashion temp. Henry VIII.—*Strutt.*

GLOVES. The earliest form of glove represents that article without separate fingers. In the fourteenth century they were commonly worn with long tops, and carried in the hand or thrust beneath the girdle (see pp. 117, 118). They formed part of the regal habit, and were jewelled on the back (see p. 98). The higher clergy also, as a badge of rank, wore similar ones (see p. 143). An example on a larger scale is given (fig. 168) from the effigy of William of Colchester, Abbot of Westminster, who died 1420. The glove worn by knights when fully armed was formed of overlapping plates of metal, or a broad plate entirely covering the fingers, and flexible in the centre, as in figs. 169, 170, a back and front view of such a glove, from Cotton Mss. Julius, E. 4. In the fifteenth, sixteenth, and seventeenth centuries, they are often alluded to, and were more commonly worn. "Five or six pair of the white innocent wedding-gloves," are mentioned in Dekker's *Untrussing of the Humourous Poet*, 1599; and gloves of leather, silk, and worsted are described at the same period. They were often perfumed, and decorated with fringe and embroidery. It is observed by Steevens (*Notes on Shakspere*, vol. ix. p. 467), that it was anciently "the custom to wear

Fig. 168.

Fig. 169. Fig. 170.

gloves in the hat on three distinct occasions, viz. as the favour of a mistress, the memorial of a friend, and as a mark to be challenged by an enemy." Gloves given in challenge are noticed in *Amis and Amiloun* (fifteenth century):

> "Yea, sayd the duke, wilt thou so?
> Dar'st thou into battle go?
> Yea, certes, seyd he tho;
> And here my *glove* I give therto."

Shakspere's Prince Henry boasts that he will "*pluck a glove from the commonest creature* and fix it in his helmet; and Tucca says to Sir Quintilian, in Dekker's *Satiromastix*, "Thou shalt wear her *glove* in thy worshipful hat, like a leather brooch;" and Pandora, in Lyly's *Woman in the Moon*, 1597, says,

> "He that first presents me with his head,
> Shall wear my *glove* in favor of the deed."

Portia, in her assumed character, asks Bassanio for his gloves, which, she says, she will wear for his sake; and King Henry V. gives the pretended glove of Alençon to Fluellin, which afterwards occasions the quarrel with the English soldier. In the *Battle of Agincourt*, by Drayton, vol. i. p. 16, we read:

> "The noble youth, the common rank above,
> On their courvetting coursers mounted fair;
> One wore his mistress garter, one her *glove*,
> And he a lock of his deir lady's hair;
> And he her colours whom he most did love—
> There was not one but did some favour wear."[1]

In Lyly's *Alexander and Campaspe*, 1584, Parmenio complains to Clytus, "Thy men are turn'd to women, thy soldiers to lovers, *gloves* worn in velvet caps, instead of plumes in graven helmets." The old chronicler Hall, noticing a tournament temp. Henry VIII., says, "One ware on his head-piece his lady's sleeve, another the *glove* of his dearlyng." "Harke you, mistres, what hidden virtue is there in this *glove*, that you would have me weare it? Is't good against sore eyes, or will it charm the toothache? Or are these red tops, being steept in white wine soluble, will't kill the itch? Or has it so concealed a providence to keepe my hand from bonds? If it have none of these, and prove no more but a bare *glove* of halfe-a-crowne a pair, 'twill be but half a courtesy."—Beaumont and Fletcher's *Scornfull Ladie*, 1616. The specimen of the richly decorated glove of this period (fig. 171),

[1] Notes to Dodsley's *Old Plays*,—Collier's edition, vol. ii. p. 135.

from the original in the Saffron-Walden Museum, is of a light buff leather, beautifully ornamented with spangles and needlework in gold and silver threads, with a gold-lace border, and silk opening at the wrist.

Fig. 171.

GODBERT. The hauberk. See p. 164.

GODENDA. A pole-axe, having a spike at its end, used in the thirteenth century.

GOFFERING. An ornamental pleating, used for the frills and borders of women's caps, &c.

GOLIONE. A kind of gown.—Halliwell's *Dictionary*. Probably a furred gown, as his quotation from Gower seems to prove:

> "And cast on her his *golione*,
> Whiche of the skyn of a lione
> Was made."

GONFANON (*Fr.*). A banner carried by a knight. Fig. 172 is copied from one of the thirteenth century. (Royal Mss. 2, A 22).

> "And that was he that bare the enseigne
> Of worship, and the *gonfanon*."
> Chaucer's *Romaunt of the Rose*, l. 1200.

They were sometimes of costly material. Thus in the romance of *Alexander* mention is made of

> "mony *gonfanon*
> Of gold, sendel, and siclatoun.
> * * *
> Ther *gonfanens* and ther penselles
> Wer well wrought off grene sendels."

Fig. 172.

GONJO. A part of the military habit worn in the fourteenth century, considered by Meyrick to be the gorget.

GORGET. A defence for the neck, worn by the military. A covering for the neck, worn by females.

" These Holland smocks as white as snow,
And *gorgets* brave, with drawn-work wrought,
A tempting ware they are you know,
Wherwith as nets vaine youths are caught."
Pleasant Quippes for Upstart New-fangled Gentlewomen, 1596.

GOWN. In the course of this volume nearly every figure illustrates the fashion of this article. Its name is derived from the British *gwn*, or Norman *gunna*. There is a curious drawing in a MS. in the King's Library at Paris, of the fifteenth century, No 6887, which represents a lady who is being assisted by her maid in putting on her gown, another lying at her feet, which is of blue cloth, with white fur cuffs, collar, and border, and is very clearly depicted, as well as the mode (still used) of throwing the gown over the head. The men wore gowns in the middle ages, and green was the favourite colour with knights, see p. 132, which is also noticed in the romance of *Sir Perceval of Galles*. In *The Boke of Curtasye*, fourteenth century, the valet is told that

Fig. 173.

" The lord shall shift his *gowne* at night,
Syttand on foteshete tyl he be dyght."

The large gowns of the fifteenth century are noticed p. 175. Haphazard *the Vice* in the old play of *Appius and Virginia*, 1575, says,

" A proper gentleman I am of truthe,
Yea, that may ye see by my long side *gowne*."

And Ralph Roister Doister, in the play of that name, is told,

" Then must ye stately goe jetting up and down—
Tut! can ye no better shake the tail of your *gown?*"

To jet up and down is to walk up and down with an air and a swing. It has always this kind of meaning.

Gowns of velvet were worn by ladies in the fifteenth, sixteenth, and seventeenth centuries. " Fine Madam Tiptoes, in her *velvet* gown," is mentioned in *Micro-cynicon*, 1599. Grogram gowns are noticed as worn by countrywomen at the same period; and with that class cloth gowns went out of fashion toward the end of the century. For notices of later fashions I must refer to the body of this work.

GRAND-GARDE. A piece of plate-armour used in the fifteenth and sixteenth centuries in the tournament. It covered the breast and left shoulder, forming an additional protection for that side of the body; and it was affixed to the breastplate by screws, and hooked on the helmet. It is frequently seen in the *Triumphs of Maximilian*. An example (fig. 174) is selected from the Tower Armoury, and shews the *volante piece* above it, which is uplifted to display the two apertures for the sight, which in the joust were brought close up to the corresponding ones in the volante piece. It has been engraved in the only good guide to the Tower, by J. Hewit.

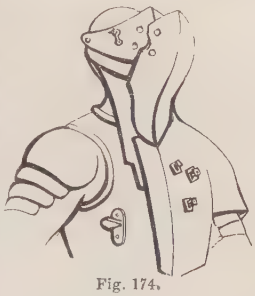


Fig. 174.

GREAVES. Plate-armour for the legs.

GROGRAM. A coarse woollen cloth. "By *grogram* (French *gros-grains*) is meant a variation in the texture, caused by the warp-threads passing over two of the shoots at once, taking up one only: this often finishes the edge of a riband." The mixed liquor called *grog* obtained its name from the admiral who originally ordered it to be given to the sailors, and who, from wearing a grogram coat, was named by them "Old Grog."

GUARDED. Edged with lace, &c.; a term frequently applied to various parts of dress. See pp. 263, 268, 298, 301, for notices of the fashion of covering the edges and seams of the dresses of both sexes with broad *guards* of gold and silver lace,—a fashion still retained on court-suits.

GUNS. The early guns were termed hand-cannons and hand-guns to distinguish them from the original fire-arms, which were not portable. In the *Archæological Album* is a curious paper, by Mr. T. Wright, on "The Early Use of Fire-arms." He says, quoting some of the engraved examples there, "We have seen that many of the cannons in use in earlier times were of very small dimensions; they were, in fact, sometimes so small, that the cannonier held his gun in his hand, or supported it on his shoulder, when firing it. The inhabitants of Lucca are generally supposed to have made use of what were called hand-cannons near the beginning of the fifteenth century; they were quickly adopted in other parts of Europe, and they were certainly common in England before the middle of the century. In a roll of expenses of the Castle of Holy

Island, in the county of Durham, for the year 1446, the following items occur:

'Bought ij hand-gunnes de ere . . . iiij*s*.
Item, gonepowder . . . . . iiij*s*.'

The material of these hand-guns appears to be brass; and the price, two shillings each, would seem to indicate, notwithstanding the difference in the value of money, that they were of very small dimensions. Fig. 175, from a MS. of the time of Edward IV. (Roy. Ms., 15 E. 4), represents a soldier discharging one of these hand-guns, which he holds with one hand on his shoulder, while with his right hand he applies the match to the touch-hole. For the better convenience of holding it (for after a few discharges the metal would become too hot), the gun was afterwards attached to a wooden stock." This is represented in the work quoted, from *A Treatise on Warlike Inventions*, by R. Valturius, first printed at Verona, 1472. The application of the match by the hand was prior to the contrivance of applying the match to the touch-hole by means of a trigger; or, as in the cut of the musketeer (fig. 292), by bringing down to the touch-hole a lighted wisp of tow. The gun-lock was rapidly carried through a series of improvements in the sixteenth century: "An attempt was soon made to dispense with the match; and sparks were communicated to the priming by the friction of a furrowed wheel of steel against a piece of sulphuret of iron, fixed in the same way as the flint of modern guns. The wheel-lock was invented in Italy early in the sixteenth century: it was moved by a chain, and wound up like a watch, to prepare it for use. Sometimes the single lock had two cocks, each of which was placed at the same time against the wheel, which was not fixed in the gun, but was fitted in a groove when ready for firing, and was generally carried in a velvet bag." They were often highly chased; and a magnificent specimen, in the possession of Lord Albert Conyngham, is engraved in the *Album* above named. A learned paper on the subject of hand fire-arms, by Sir S. R. Meyrick, will be found in the *Archæologia*, vol. xxii.; and all the different kinds of guns used, from their first invention down to modern times, are there minutely described.

Fig. 175.

GUSSETTS. Small pieces of chain mail, placed at the juncture

of the armour beneath the arms as a protection, where the necessity for free motion would otherwise render it uncovered. A piece inlaid to widen a strait garment.

HABERGEON. A coat of mail, or a breastplate. The knight, in Chaucer's *Canterbury Tales*, wears

> " a jupon
> All besmotred with his *habergeon*;"

i. e. his jupon is stained with his coat of mail. In *Colyn Blowbol's Testament*, reprinted in Halliwell's *Nugæ Poeticæ*, we are told of " pot-valiant drunkards" that

> " When they have on their *habergeon of malt*,
> They wene to make many a man to halt;
> For they be then so angry and so wraw."

HACKBUT, or HAGBUT. The arquebus with a hooked stock.

HACKETON. See ACKETON.

HAIR-DRESSING. The early Britons were noted for their long bushy hair, of which a specimen is given, p. 14. The Romanised Britons shaved and adopted the shorter hair of their conquerors. The Saxons wore it long (see p. 40), and parted in front of the head; or sometimes short, as in p. 38. The cuts p. 55 shew both modes. The male Danes were much given to long hair, and some striking examples of their love of it are given, p. 57. The Norman soldiers shaved the back of the head (see pp. 72, 73); but after the Conquest both sexes indulged in exceedingly long hair, and priests joined in the foppery (see p. 74 note, and cuts pp. 75, 76, 81). The ladies enshrined their long plaited locks in silken cases, which reached nearly to their feet. Those who had not natural hair obtained artificial; and the soldiers, as well as the ladies, rendered themselves obnoxious to this charge. During the reigns of the early Plantagenets the hair seems to have been less profuse; and in those of Henry III. and Edward I. it was worn very bushy at the sides, and arrayed in large curls, but was cut close over the forehead. Upon the coins of Edward I. (and indeed upon all the silver coinage until the reign of Henry VII.) this style of hair-dressing is visible; and a specimen is here engraved (fig. 176). It is still more clearly seen in fig. 177, from

Fig. 176.

Fig. 177.

a brass to the memory of one of the Septvans family, in Chartham Church, Kent (temp. Edward III.)—an effect produced by careful curling; for in the romance of *King Alexander* we are told of "a faire knight," that

"His hed was crolle (curled), and yellow the hair."

And Chaucer says, the locks of the young squire were curled as if laid in a press. The ladies' hair at this period was generally confined in a caul of gold net-work (see pp. 127, 129), or sometimes curled and secured by jewellery, as in p. 119. In the quotation just given we have seen yellow hair considered as beautiful; for further confirmation of this strange taste, see pp. 128-9, and Chaucer's *Canterbury Tales*, where the knight in his tale thus describes that of Emilie:

"Her yellow *haire* was broided in a tresse
Behind her backe, a yard long I guesse."

During the reign of Henry IV. the ladies' hair was sometimes allowed to hang in curls down the back, see cut, p. 172; but at this period it was more generally confined in a splendid caul of jewellery, as seen at pp. 182-3, or else tightly gathered within the turban or head-dress, as in the group p. 185, or figs. 1, 2, 4, p. 186. The hair of fig. 3 is drawn through the centre of the turban. It was formerly the custom for brides to be married with their hair dishevelled. In the pictures of the marriage of the Virgin, she is generally so represented by the old artists. Anne Bullen was thus dishevelled when she married Henry VIII.

"Untie your folded thoughts,
And let them *dangle loose as a bride's hair*."
Middleton's *Roaring Girl*, 1611.

The gentlemen at this period wore their hair exceedingly short, and it was cropped round the face in an excessively unbecoming manner, as noticed p. 189; a specimen of this taste is here given on a larger scale (fig. 178), from the portrait of the Duke of Bedford (temp. Henry VI.), in the illuminated missal executed for that nobleman. During the reign of Edward IV. it was again allowed to become very long and flowing, as exhibited on pp. 194, 5, 8, and so continued during the reign of Richard III.; the ladies, at the same period, completely hiding it all by tightly enclosing it in a caul of silk or cloth-of-gold, frequently set with jewels, as seen in the effigy of Lady Say, p. 207.

Fig. 178.

During the reign of Henry VII. the gentlemen's hair was worn in profusion, as noticed in the 25th *Coventry Mystery*,

"With syde lokkys I schrewe thin *here* to thy coler hanging down."

By turning to pp. 231, 3, this fashion may be seen; and another and clearer example is given (fig. 179), from the *Romance of the Rose* (Harl. 4425), the gentleman wearing the small coif without the hat, a fashion noticed in the page just quoted. In the old interlude of *Magnificence*, Courtly Abusion, one of the characters, who is a perfect fop, exclaims,

Fig. 179.

"I can wear courtly my gear,
My *hair* bussheth so pleasantly."

In the reign of Henry VIII. the hair was not allowed to flow so freely. The ordinary form is seen in fig. 180, from the effigy of Sir John Peche, one of his most celebrated courtiers, engraved by Stothard. It is here parted in the centre, and combed straight down the head, being turned under all round—a fashion that at the present period is much followed in Germany, France, and England. The ladies during this reign, and in fact until that of Elizabeth, made little display of hair, the reticulated cauls concealing their tresses, except at marriages. In the reign of Elizabeth the high head-dress may be considered as the parent of that enormity worn in the last century. Stephen Gosson, in his *Pleasant Quippes for Upstart Newfangled* (New-fashioned) *Gentlewomen*, 1599, says:

Fig. 180.

"These flaming heads with staring *haire*,
These wires turned like hornes of ram,
These painted faces which they weare,—
Can any tell from whence they came?"

And a song in Heywood's *Rape of Lucrece*, 1638, praises a lady who has

"her *hair* well drest,
Without gold lace or spangles."

Perhaps no better example could be selected than the *Virgin Queen* herself, as depicted by Elstracke in the dress she wore when she went to St. Paul's to return thanks for the defeat of the Spanish Armada (fig. 181). For other examples I must refer to p. 256, and the notices scattered in the various

Fig. 181.

pages devoted to the costume of that reign. The men were also very curious in their hair. Robert Greene, the celebrated and licentious author of Shakspere's day, is blamed by the abusive Harvey for "his fond disguising of a Master of Art (which degree he obtained) with ruffianly *hair*;" and Nash informs us that "he cherished continually without cutting, a jolly long red peake like the spire of a steeple, whereat a man might hang a jewell, it was so sharp and pendant." In the old play of *Sir Thomas More* (circa 1590), recently edited by the Rev. A. Dyce for the Shakspere Society, is a scene between Sir Thomas and one Fawkner, a ruffian whose length of hair is so conspicuous, that "this strange and ruffianlike disguise" occasions him to be questioned sharply; and he owns to its three years' growth, and excuses himself under a vow, which he says must bind him for three years longer; and Sir Thomas then orders him to be kept during that time in Newgate—

> "Except, meantime, your conscience give you leave
> To dispense with the long vow that you have made."

Stubbes, the famous anatomiser of abuses, speaks of the barbers in 1583 with great disgust, as quoted in p. 249; and Robert Greene (who being himself censured for his hair-dressing, is therefore competent to speak) makes the barber, in his *Quip for an Upstart Courtier*, 1592, ask: "Sir, will you have your worship's *hair* cut after the Italian manner, short and round, and then frounst with the curling-iron, to make it look like a half-moon in a mist? Or like a Spaniard, long at the ears, and curled like the two ends of an old cast periwig? Or will you be Frenchified, with a love-lock down to your shoulders? wherein you may weave your mistress's favour." Such locks are seen in the cut given on p. 305, with the favour or riband attached. It was a fashion of French origin, and was violently denounced by Prynne in his *Histriomastix* and *The Unloveliness of Love Locks;* as well as by Hall in his *Loathsomnesse of Long Haire*, 1654; and Fletcher, in his *Purple Island*, says:

> "A long *love-lock* on his left shoulder plight,
> Like to a woman's hair, well shewed a woman's sprite."

> "He wears a key in his ear, and a *lock* hanging by it."
> *Much Ado about Nothing*, act v. sc. 1.

> "His hair French-like stares on his frighted head;
> One *lock* amazon-like dishevelled."
> Bishop Hall's *Satires*.

This fashion was carried to the height of extravagance; and Sir Thomas

Meautys (temp. James I.) wears one reaching in a waving curl to his elbow, as exhibited in fig. 182. During the reign of James I. the ladies generally wore their hair closely rolled over the forehead, and tucked beneath the coif, as seen p. 299. In the succeeding reign, it was tightly secured over the head, and gathered in rolls at the back, being arranged at each side of the face in a group of curls, small over the forehead, and thence increasing, like the lower part of a pyramid, as they descended upon the falling-band, or gorget, as seen in the cut here given (fig. 183), from the figure of one of the daughters of Sir Hyacinth Sacheverell, 1657, on the tomb in Morley Church, Nottinghamshire. It was formed of artificial hair at times, and termed a *merkin*. With the Restoration of Charles II. came the immense peruke for men, and the French style of hair-dressing for ladies. For further elucidation of the first-named article I must refer the reader to the word PERUKE, and to the little cut on p. 315 for the curls on wires. This latter style of hair-dressing was very prevalent in France, and exceedingly fashionable in the English court. An extra specimen is given (fig. 184) on a larger scale, which shews the large rolls projecting on each side the head, supported by hidden wires, and decorated with wreaths of pearl, from which hang three small ringlets on each side, nearly touching the shoulder. Twisted locks, very similar, hung from the gentlemen's wigs (see WIG), and were generally fashionable. Randle Holme, in his *Academy of Armory*, 1680, has given several forms of hair-dressing as he saw them in his own time; and fig. 185 exhibits a very fashionable one, which was termed a *taure*. "Some," says he, "term this curled forehead a *bull-head*, from the French word *taure*, because *taure* is a bull. It was the fashion of women to wear *bull-heads*, or bull-like foreheads, anno 1674, and about that time." A fashionable style of hair-dressing may also be seen on p. 315, which has a pretty effect, owing to the introduction of coloured ribands plaited among the flowing curls.

Fig. 182.

Fig. 183.

Fig. 184.

Fig. 185.

The wigs of the gentlemen were the most noticeable articles in the reigns of William and Mary, Anne, and George I. and II.

The ladies' hair was generally worn very simple and unpretending. Queen Mary has hers turned up from the forehead in rolling curls, surmounted by the immense commode, of which specimens are given on p. 348. It continued of this fashion in the next reign, and was worn still shorter and closer during the two succeeding ones — invariably giving a mean appearance to the ladies, as seen in our cut, p. 354. It was about 1760 that the style of elaborate hair-dressing was adopted, that increased yearly in monstrosity and abounded in changes until the end of the century. My own collection of sketches and prints amounts to some scores of varieties; I have given several in the history of that period, detailed in the body of this work; I, however, add a few more, to enable the reader to understand better the many modes adopted.

The curious volume by Stewart, the hair-dresser, published in 1782 under the astounding name of *Plocacosmos, or the Whole Art of Hair-dressing*, furnishes us with many full-blown examples of the monstrous, which now passed for the height of taste. One is copied, fig. 186. At no period in the history of the world was any thing more absurd in head-dress worn than that here depicted. The body of this erection was formed of tow, over which the hair was turned, and false hair added in great curls, bobs, and ties, powdered to profusion; then hung all over with vulgarly-large rows of pearls, or glass beads, fit only to decorate a chandelier; flowers as obtrusive were stuck about this heap of finery, which was surmounted by broad silken bands and great ostrich-feathers, until the head-dress of a lady added three feet to her stature, and the male sex, to use the words of the *Spectator*, "became suddenly dwarfed beside her." To effect this, much time and trouble was wasted, and great personal annoyance was suffered (see p. 543.) Heads, when properly dressed, "kept for three weeks," as the barbers quietly phrased it; that they would not really "keep" longer may be seen by the many recipes they give for the destruction of insects which bred in the flour and pomatum so liberally bestowed upon them. The description of "opening a lady's head," after a three weeks' dressing, given in the magazines of this period, it would be imagined, would have taught the ladies common sense; but fashion could reconcile even the disgust that must have been felt by all.

Fig. 186.

This species of head-dress was sometimes constructed very like a reversed pyramid, the broad part being covered with rich lace lappets, and a double plait of hair turned up and secured to them, as exhibited in fig. 187, from the *Lady's Pocket Book* of 1782. These lace lappets were sometimes allowed to hang down the back, and were brought over the shoulders, and the ends secured by a brooch in the centre of the breast.

Fig. 187.

As an example of the bad taste which still peeped forth, fig. 188 may be cited as remarkable. It is one of the most fashionable kind, from a print dated 1789, and is the back view of a lady's head, surmounted by a very small cap or hat, puffed round with riband; the hair is arranged in a long straight bunch down the neck, where it is tied by a riband, and flows in curls beneath; one long curl reposes on each shoulder, while the hair at the sides of the head is frizzed out in a most fantastic form. Nothing but an engraving could give an idea of such an absurdity, and that would not be believed as a serious copy of a real fashion, unless the original could be referred to. The monstrosities of the early ages — the steeple-crowns, and horns and crescents — may be implicitly relied on as faithful representations, when we have ladies yet living who may remember such marvels as this in the days of their youth,

Fig. 188.

"When George the Third was king."

The head-dress copied (fig. 189) from an etching by Dighton, will shew how immensely globular the head of a lady had become; it swells all around like a huge pumpkin, and curls of a corresponding size aid in the caricature which now passed as fashionable taste. As if this was not load enough for the fair shoulders of the softer sex, it is swathed with a huge veil or scarf, giving the wearer an exceedingly top-heavy look. This, as well as the extremely tall feathered and ribanded head on p. 520, was an in-door decoration. A lower style was adopted for out-door exercise, if the weather would not allow perfect exposure; or the feathers were removed, and a hat invented to cover so large an erection.

Fig. 189

About the year 1790, the hair became less globular and more compact, and the curls upon the shoulders were arranged very carefully. Towards the end of the century the hair was allowed more freedom, and the prints of fashions in 1799 generally depict ladies in curls loosely secured beneath a band of silk or jewels, and feathers placed within its folds. See PERUKE.

HALBERT. See p. 289. Meyrick considers this implement as intended to combine the bill, glaive, and pike, which had been the weapons most frequently in use. It was introduced during the reign of Henry VII. They were peculiar to the royal guard, and are still carried by them. In Shirley's comedy, published in 1633, and entitled *A Bird in a Cage*, one of the characters is addressed, "D'ye hear? you are one of the guard!" and he answers, "A poor halbert-man, sir."

HANDEWARPES. Coloured cloths, mentioned in an act 4th of Edward VI.

HAND-GUNS. See GUNS. It was the distinctive term for a portable gun (the smaller kind of cannon being called *gonnes*), and was in use as late as Elizabeth's reign.

HANDKERCHIEF. In the reign of Elizabeth laced handkerchiefs came first into fashion. See cut below for a specimen. In the old comedy known as Greene's *Tu quoque*, 1614, "a wench with a basket of linen" enters in the first scene with various articles for sale; she cries, "Buy some quoifs, handkerchiefs, or very good bone-lace, mistress?" and addressing Spendall, one of the characters, asks, "Will you buy any handkerchiefs, sir?" to which he answers, "Yes. Have you any fine ones?" She answers, "I'll shew you choice: please you look, sir?"

Fig. 190.

HANDRUFF. The original term for the ruffle. They are so named in an inventory of Henry VIII.'s apparel quoted by Strutt: "One payer of sleves, passed over the arme with gold and silver, quilted with black silk, and ruffed at the hand with strawbery leaves and flowers of gold, embroidered with black silk." Such handruffs are worn by the Earl of Surrey in the picture at Hampton Court, copied p. 242. During the reign of Elizabeth, they were pleated like the ruff and edged with rich lace, as in the example given (fig. 190) from the portrait of the Countess of Bedford.

HAND-SEAX. The Anglo-Saxon dagger.

HANGERS. Swords. A band affixed to the girdle or belt by which the sword was suspended. They are alluded to in *Hamlet*, act v. sc. 6; and Mr. Knight has engraved, in his edition of Shakspere, several excellent examples. They were sometimes richly decorated and jewelled. Their general form may be seen fig. 114, p. 463.

HANSELINES. The loose breeches worn during the fifteenth century. See Chaucer's *Priest's Tale*, in which they are called "cutted slops, or *hanselines*." See SLOP.

HARNESS. Armour.

> "And here I will be founden as a knight,
> And bringen harnies right enough for thee."
> Chaucer,—*The Knight's Tale.*

HARQUEBUS. See ARCUBUS.

HAUBERK. A coat of mail. A defence of plate.—*Todd, Tyrwhitt.* For its derivation see p. 85.

> "An *hauberk* bryght,
> That richly was dyght,
> With maylles thykke and small."
> *Li Beau Disconus.*

> "The *hauberk* was y-made full well,
> That therein might enter no steel."
> *Roman d'Alexandre.*

HAUMUDEYS. A purse. A corruption of the French word *aulmoniere*. In the romance of *Alexander*, the hero receives "an haumudeys" full of gold.—Ellis's *Romances*, vol. i. p. 74.

HAUSSE-COL. A gorget of plate.

HAUSTEMENT. A garment fitting close to the body, worn by soldiers beneath their armour.

HEAD-DRESS. Under this general term the various head-dresses, hats, &c. worn in England will be treated of, as it will, by this means, take a more connected form, and save a multitude of confusing references.

The Anglo-Saxon head-coverings were very simple, and in some instances were evidently copied from a classic source. This is strik-

Fig. 191.

Fig. 192.

ingly visible in the head here selected (fig. 191) from a manuscript of the eleventh century, preserved in the Cottonian Library, marked Claudius B 4. It is perfectly Phrygian in its shape; and, for the convenience of the parallel, a head of Paris in the Phrygian cap has been copied (fig. 192) from Hope's *Costume of the Ancients*, and placed beside it. On p. 42 I have noticed this fact, and on p. 55 given specimens of hats and helmets which illustrate very fully the varieties of head-covering then in use. The difference of form between the helmet and the hat of these times was very slight, and it is frequently difficult to distinguish them. Strutt considers the conical cap to have been a species of helmet, but he says of that just described and figured: "The cap most commonly worn by the Saxons bears no distant resemblance to the ancient Phrygian bonnet. With the lower classes of people it has the appearance of roughness behind, and probably was composed of the skin of some animal dressed with the hair upon the hide, and the shaggy part turned outward. When the man of quality used this covering, it was usually enriched with some species of ornament."

The same author tells us that "the Anglo-Saxon ladies were much less capricious with respect to the fashion of their garments than the men." Their head-dress was of remarkable simplicity: it consisted of a long veil or coverchief, which enveloped the head entirely, reposing on the shoulders in ample folds, and it was sometimes large enough to reach down to the waist like a mantle; but such very capacious head-coverings, partaking of the character of hood and cloak in one, were generally, if not exclusively, worn upon a journey, as a protection against cold and weather, see p. 45.

Fig. 193.

The general form of this article of dress may be seen in fig. 193, copied from Ælfric's *Pentateuch* (Cotton Ms. Claudius B. 4); and it shews the gold circlet, or headband, worn by ladies of the higher class, the only ornament visible on their otherwise simply decorated heads. Such was the plain form of an article of attire considered by Strutt as an indispensible part of the dress appropriated to Anglo-Saxon ladies, and such they continued to wear until the termination of the Saxon dominion in this country. The fashion continued with the Danish women, who remarkably resembled the Saxon ones in the simplicity and shape of their attire. Queen Alfgyve, the wife of

Canute, is depicted in the manuscript register of Hyde Abbey in a dress and with a hood or coverchief exactly of the form last described. See the engraving copied from it on p. 58.

The Norman ladies wore a head-covering also similar; so that the caprices of fashion seem to have been then far less charming to that sex than they have since become. Two specimens are here given of their coverchiefs, which shew the manner in which the taste of the fair wearers allowed it to be disposed. Fig. 195 is worn in a very simple manner, crossing the forehead, and falling on the shoulders at each side. In the other instance it is wound round the head in a more fanciful manner, and one end is left loose, and permitted to fall in a graceful fold from one side of the head, shewing not unfrequently considerable taste and simple elegance in its disposal. Both the figures here given are copied from the Cottonian Ms., Nero C. 4, executed in the eleventh century: the first figure in the original is meant for the Virgin Mary, who, as usual, is dressed in the full costume of a lady of the era when the manuscript was executed.

Fig. 194. Fig. 195.

Of the hats and caps worn by men at this time examples are given on p. 80. The Phrygian-shaped cap still remained in use, but a round flat-brimmed hat also made its appearance, as well as a low and a pointed cap, of all which engravings may there be seen. An additional example is given (fig. 196) from the very curious manuscript of Florence of Worcester, in which is depicted the remarkable visions of King Henry I., one of which is engraved on p. 77. This hat or cap appears to be reticulated, as if woven with cloth of various colours in stripes, crossed at right angles, having a band enriched with studs round the forehead.

Fig. 196.

"Hoods are a most ancient covering for the head," says Mr. Pugin in his recently published *Glossary of Ecclesiastical Ornament and Costume*, "and far more elegant and useful than the more modern fashion of hats, which present a useless elevation, and leave the neck and ears completely exposed." To the hat of modern times this is very applicable; for any thing more inconvenient, ugly, and disagreeable, never was invented; yet so much are we accustomed to yield to habit and fashion, that no change is attempted, in these march-of-intellect days, by way of improving what all allow to be bad, and all feel to be uncomfortable. The hat is, however, far from a modern invention: the Greek *petasus* may at once be cited as a proof of its antiquity; but no proof or picture can be given to shew

that the ancients, or the people who lived in what our vanity has taught us to call "the dark ages," ever disfigured and arrayed themselves as we in our superior wisdom do now. The hat fitted the head closely and warmly, was not liable to be carried away by every breeze, took no unnatural shape; and its brim was intended as a shield for the eyes from dust and heat, or the glaring effects of the sun. A manuscript of the twelfth century, preserved in the public library at Cambridge,—*A Bestiarium*, or history of animals,—furnishes us with the two examples of hats here engraved (figs. 197, 198). They are very similar to each other, the only variety being in the few ornamental lines upon them. The antique petasus was quite similar to this in shape, and the preservation of this convenient form intact for so long a period says much for the sense of the heads it covered, who did not allow a blind love of novelty to interfere with what should ever be an article of strict convenience and comfort. This kind of hat continued in use until the reign of Edward I., if not later. On p. 114, a specimen of such a one is given, with other head-coverings of the period. It still further resembles the antique petasus in being secured round the neck by a string, allowing it to be thrown on the back when not in use. It was worn over the hood frequently, and adopted by rich and poor. The one above mentioned may be considered as belonging to the latter; but fig. 199 is one of a richer kind upon a nobler person, who also wears a close cap upon his head; the hat, whose brim has a downward slope, as if to shade the eyes, hangs loosely by a silken cord, secured at the breast by being drawn through a ring, which allows it to be elevated or lowered at pleasure. The original was pictured, at the close of the twelfth century, on the walls of the Painted Chamber at Westminster, and has been published in the *Vetusta Monumenta* of the Society of Antiquaries.

Fig. 197. Fig. 198.

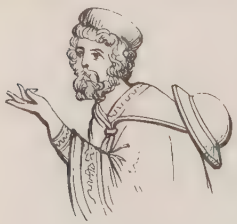


Fig. 199.

Hoods may justly be considered as the abiding head-dress of the majority, high and low, and their shape and form so convenient that hats were considered as superfluities, and generally, at this time, worn as an extra article of clothing for the head in bad weather, or on occasion of travelling. The hood of this period is so commonly depicted that no doubt of its form or appearance need exist. Two examples are here selected from an illuminated missal of the fourteenth century, preserved in the library of Trinity College, Cambridge.

The form of the hood, when it was placed upon the head, may be seen in fig. 200, with the hanging tippet behind. It fitted the head very closely, the aperture for the face encircling the chin and forehead in a very snug way. The shape presented by the same kind of hood when off the head may be seen in fig. 201, a boy who, in the original, is represented chasing a butterfly,—which the artist, in his ignorance of relative proportion, has made as big as a crow,—and endeavouring to strike it down with the hood, snatched from his head in the excitement of the chase. He holds it by the pendant that was allowed to hang behind; the aperture for the face is seen on the side farthest from him, so that the back of the hood and the back of his head meet, the portion that surrounds the neck being at bottom. A hood very similar hangs on the left shoulder of a figure copied from the *Luttrel Psalter* in p. 118. In the old romance of *King Alexander*, printed in Weber's collection, the mode of cutting the hair, and throwing the hood upon the shoulders, is illustrated by the passage printed p. 129, and the way in which it was worn by the lower classes on p. 133.

Fig. 200.

Fig. 201.

The hats worn by noblemen were sometimes very elegantly decorated, but the shapes were nearly as ugly as the more modern ones. They were tall, and rounded on the crown, turned up over the forehead, the brims and body being generally of a different colour. Three specimens of these showy hats have been selected from the very curious illuminated romance of *King Meliadus*, executed in the fourteenth century, among the Additional Manuscripts in the British Museum, No. 12,228. The colours and decorations of these hats are more striking in the original than our woodcut can give a notion of. They are white, turned up in one instance with blue, another green, another red, the indented or wavy edges of each brim preserving the original colour, white. Feathers wave high above each head, of so large a size that, in the original delineation, they are evidently disproportionate; but that only goes to prove how very obtrusive these decorations had become, so that the man might be said to be appended to his feather, rather than the feather affixed to the man. To secure these decorations to the hat, the art of the

Figs. 202-4.

goldsmith and jeweller was called into play, and ornamental pipes or sockets, if they may be so termed, were invented to receive these feathers. Very beautiful and curious examples of these articles are seen upon the hats of each of these figures from *Meliadus*. In one instance a gold band fastens it firmly round the centre of the hat. The way in which the hair was trimmed and worn at this period is also well illustrated by these engravings.

The ladies had devoted much attention to the elevation of their head-dresses from the time when we last considered that subject up to the present. The quiet veil or coverchief of the Saxon, Danish, and Norman ladies had been discarded for a more obtrusive, elevated, and showy dress, which had gradually made its way, in spite of all opposition lay and clerical, until it had become very universal in the fifteenth century in England as well as on the Continent. It had perhaps been confined to the wealthy or the extremely fashionable in this country until that era; for we do not find it depicted in manuscripts or sculptured on tombs and other places, until the early part of that century. But as it was vigorously assailed by the clergy, it is not to be wondered at that no such record exists until the universality of the fashion rendered it common enough to be bearable in their eyes. For a century it had struggled to this height of favour through good report and bad. Jehan de Meun, a French writer of the fourteenth century, who completed the famous *Romance of the Rose*, speaks very distinctly of women's horns. Both himself and William de Lorris, the other author of this severe attack on the ladies, were very cognisant of fashionable follies. Jehan describes the gorget or neckcloth worn in his time by the ladies as being twisted several times round the neck and pinned up to the horns above. After observing that these horns appear to be designed to wound the men, he adds, "I know not whether they call gibbets or corbels that which sustains their horns, which they consider so fine, but I venture to say that St. Elizabeth is not in paradise for having such baubles. Moreover, they make a great encumbrance; for between the gorget and the temple and horns may pass a rat or the largest weasel on this side Arras."

Mr. Thomas Wright, who is so well known for his intimate acquaintance with mediæval literature, in a curious paper on the horn-shaped head-dress of the ladies in the reign of Edward I., printed in the first Number of the *Archæological Journal*, quotes the passage just given, remarking that Strutt has been blamed for attributing, on this single authority, the horned head-dress to so early a period as the reign of Edward I.; but he considers the passage sufficiently explicit; and he quotes various others from poems, the dates of which are not at all doubtful. Thus, a satire "of Horns," pre-

served in the Royal Library at Paris, No. 7218, written within the first ten years of the fourteenth century, tells us that the bishop had preached a sermon against the extravagant fashions, blaming particularly the bareness of ladies' necks and their horns. He had directed people, on the approach of women thus dressed, to cry "Hurte, belin!" and "Beware of the ram!" promising ten days' pardon to all who should thus cry out against them. "By the faith I owe St. Mathurin!" exclaims the satirist, "they make themselves horned with platted hemp or linen, and so counterfeit dumb beasts; they carry great masses of other people's hair on their heads;"—by which it appears that hemp and false hair was used much in the same way as by the ladies of the middle of the last century for their enormous head-dresses. Mr. Wright quotes a satire on the vanity of the ladies, written about the end of the thirteenth century, now in the British Museum (Royal Mss., 8 E. 17), which commences thus: "What shall we say of the ladies when they come to festivals? They look at each others' heads, and carry *bosses* like horned beasts: if any one be without horns, she becomes an object of scandal." This manuscript was written in England, and proves the analogy of fashion in this country and France. Mr. Wright also quotes a passage in his volume of Political Songs from a MS. of the fourteenth century, where the author, speaking of the venality of the judges, says, "If some noble lady, fair and lovely, *with horned head* encircled with gold, come for judgment, she despatches her business without having to say a word." But a more ancient poem occurs in the same collection, which gives further confirmation to the early prevalence of this fashion. It is in Harleian Mss. 2253, of the time of Edward II., in which the author says,

> "Foremost in bower were *bosses* brought;
> To honour ladies I wot they were wrought:
> Now each giglot will lour, except she have them sought,
> Although for such shrews they are full dearly bought."[1]

The writer goes on to threaten with perdition the wearers, declaring that upon these head-dresses,

> "Up aloft may the devil sit soft,
> And his foul sabbaths hold very oft."

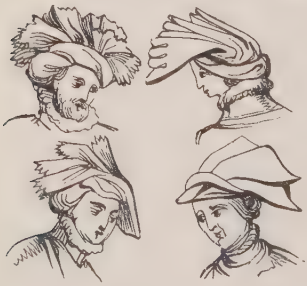
In the fifteenth century many pictured and sculptured examples of these monstrosities occur. One is given on the following page (fig. 204) from the French romance of *The Comte d'Artois*, in the possession of M. Barrois of Paris, and which was published by him

[1] These lines, I need scarcely say, I have turned into modern rhyme, but without in any degree altering the sense or phraseology, where it may be kept. The term *bosses* for these horns occurs in a quotation above.

Fig. 204.

with several facsimile plates. It affords an interesting illustration of the fashion as worn in the land of its birth. It is only partially horned, taking a turn of the horn shape at top. Others more distinctly horned have been engraved on pp. 186, 203, to which I must refer the reader, who will there see the double-horned head-dress in full perfection. The one under consideration is like the steeple-cap still worn by the peasantry of Normandy. The long veil affixed to its summit, of thin material, hangs to the ground at the back of the figure. The amplitude of the whole dress is remarkable; the gown lies in folds about the feet, and was constantly tucked under the arm to permit the wearer to walk, dragging its length behind in the dirt, a "foul waste of cloth and excessive," as sober moralists of the day observed, who were very far from backward in condemning these extravagancies.

The hats worn by gentlemen during the fourteenth century were very various in form. In Strutt's work on English Costume an entire quarto plate (pl. 87) is devoted to the many varieties, of which twelve are there given, and from which four are here selected (figs. 205-8). They are of very odd construction, and are clipped and jagged at the edges till they look like heaps of rags, and they fall about the head in a most confused manner. They appear to have consisted of a close-fitting skull-cap encircled round the forehead by a roll of cloth, flat like a band, or rolled in a swathe; while above it a broad piece of cloth was sewed all round, frequently cut at the edges in fantastic shapes, which being gathered in folds at the bottom, was allowed to fall over the head in all directions, or else was laid to one side. Such a hood was worn by the ancient Knights of the Garter; and an engraving of it may be seen on p. 191, which will make its form at once understood by the reader. They appear to have been of Italian origin, as they are continually seen in their sculptures and painting, and always of this peculiar construction, which would puzzle the eye of one unaccustomed to any clearer delineation than that afforded by the miniatures of illuminated books.



Figs. 205-8.

The hats of the fifteenth century eventually drove the old hood out of the field; but it occasionally appears in the way of an extra covering for travellers under the hat, as it is represented fig. 209, from the romance of *Comte d'Artois*, already referred to. It was made of felt, but something like hair is occasionally seen upon them. There is a peculiar sort of hat, made of shaggy fur, which is worn throughout the century by figures in the illuminations, and of which a specimen is here given (fig. 210) from the same MS. as the one preceding; it fits the head closely, but hangs like a pent-house all round the face, with long hair covering the entire surface; it was made of the hide of an animal, the fur dressed upon the skin, —hats of beaver being luxuries of a more modern date, and Flanders the country from which it appears they were imported. Hats of taffetta, velvet, and sarsnet, were worn in Elizabeth's time, according to Stubbes, and of some such material the hats of the fifteenth century would appear to be made, as they are sometimes of light colour and sprinkled all over with a pattern like figured silk. An example is given (fig. 211) from the same MS. as the last two. The shape of this hat is very curious, as it is precisely similar to the modern one in all points; the feathers are so disposed as to bow on each side in walking, and are of considerable elevation. Such hats are not uncommon in drawings of this period; and it may be considered as remarkable that, amid all mutations of times and fashions, they should still survive, and their plain crowns and ugly flat brims be still patronised by the male portion of the community who particularly wish to distinguish themselves on "the turf," and who are generally very anxious to adopt the most *outré* attire.

Fig. 209.

Fig. 210.

Fig. 211.

A hat with a very broad brim, brought over the forehead to an acute point, is worn by the figure here given from the same MS. (fig. 212). It is of very common occurrence. The band is seen passing round it at bottom, from whence issues a very peculiar feather, which appears to be trimmed in a series of small tufts all the way up. Of this fashion another example is given (fig. 213, on next page), the last selection from the

Fig. 212

Fig. 213.

Fig. 214.

same curious series of illuminations. The band here is very distinctly seen, of great breadth, the crown of the hat is high and rounded, something like those worn by the curious figures already given upon p. 527, from *Meliadus*. It is combined with a very singular one (fig. 214), copied from Royal Mss., 15 E. 4, a splendidly illuminated *Chronicle of England*, and referred to in p. 193. "An high small *bonet* for airing of the crowne," is mentioned in the 25th *Coventry Mystery*. This style of hat became prevalent; and it expired upon the heads of old countrywomen only during the last century, being still considered as their stock-property on the stage even in the present day. This hat in the original is a very gay thing; it is yellow throughout, having blue bands running round the crown. It is very few complexions that such a head-covering would suit. It is of the time of Edward IV.

Fig. 215.

From the same manuscript we copy two full-length figures, which are valuable as general illustrations of the peculiar dress of this reign. They wear doublets which are pleated down the back with great formality, and have stiff upright collars, tight hose cover the legs, the clogs and toes of the shoe being as inordinately long as their doublets are ridiculously short. But the hats are what we are now most interested in, and these figures display a peculiarity worthy of notice. Their hats are of velvet, in one instance green, in the other black, with bands of narrow gold threads crossing them. To each is appended a long black band of cloth or silk, which, passing round the neck, hangs over the back, ending in a bunch of bows, tassels, or fringe. They are the last vestiges of "the *liripipes* or tippets, which pass round the neck and hang down before, reaching to the feet, all jagged," mentioned by a writer of this century quoted by Strutt, and which are frequently seen upon brasses and monumental effigies of this period; among which may be particularly instanced the effigy of William Canynge, who died in 1474, still to be seen in St. Mary's Church, Bristol, and engraved in Hollis's *Monumental Effigies;* and the brass of a Notary of the time of Edward IV. in St. Mary's Tower Church, Ipswich, engraved in Waller's *Series of*

Monumental Brasses. In both these instances the cap or bonnet is on the left shoulder, the tippet connected with it reaching in front to the feet of the wearer. In fig. 215 it is worn considerably shorter; but the two figures clearly shew the way in which the hat was thrown off the head, and hung behind the back, at the pleasure of the wearer.

Varieties of the fashion of hats at this period are so prolific that dozens of cuts might be given depicting their various forms. In the selections made those usually worn have been taken, in preference to those merely singular or quaint; but fashion was very changeable, and we can give but a faint idea of its mutations.

Let us return to the ladies. The fashionable head-dress of the last days of the house of York may be seen in fig. 216, from Harleian Mss. 4438. It is termed the heart-shaped head-dress, from the appearance it presents when viewed in front, and which resembles that of a heart, and sometimes of a crescent. It is of black silk or velvet, ornamented with gold studs, and having a jewel over the forehead. It is remarkable for having attached to its right side the same long liripipe, tippet, or pendent band attached to the hat of the gentlemen. A front view of a head-dress somewhat similar is copied (fig. 217) from the brass of Lady Arderne (who died about the middle of the fifteenth century), in Latton Church, Essex, engraved by Waller. The caul of the head-dress is richly embroidered, and supported by wires in the shape of a heart, with double lappets behind the head, which are sometimes represented transparent, as if of gauze.

Fig. 216.

Fig. 217.

Such gauze veils, or rather coverings for the head-dress, are frequently seen in the miniatures of manuscripts: see p. 205. Two more are here selected from the Royal Mss., 19 E. 5. The steeple head-dress of fig. 219 is entirely covered by a thin veil of gauze, which hangs from its summit, and projects over her face. The other lady has a hat (if such a name may be applied to it) widening from its base, and made of cloth-of-gold, richly set with stones. Such jewelled head-dresses are often represented as worn by noble ladies, and are frequently ornamented in the most beautiful manner, and set with precious stones of various tints.

Fig. 218.

Fig. 219.

Plainer folk wore plainer head-dresses. The incised slab to the memory of "John Roleston, Esquyer, sometyme lord of Swarston, and Sicili hys wyff," in Swarkstone Church, Derbyshire, who died 1482, gives us the head-dress of the said Sicily, as represented fig. 220. It is a plain cap, radiating in gores over the head, having a knob in its centre, and a close falling veil of cloth affixed round the back. Nothing can well be plainer, and it seems to be constructed as much for comfort as for show. The same remark will apply with greater force to the example beneath it (fig. 221), which most certainly cannot be recommended for its beauty. It is a stunted cone, with a back veil closely fitting about the neck, and very sparingly ornamented, and is worn by "Mary, wife of John Roleston, who died 1485," and is copied from the incised slab to her memory in Rolleston Church, Staffordshire. They may both have been plain country ladies, far removed from London, and little troubled with its fashionable freaks.

Fig. 220.

Fig. 221.

With the accession of Henry VII. came a squareness and stiffness of head-coverings for male and female. This gradually gained ground until it presented an angular figure, and is generally termed "diamond-shaped" by writers on dress. It may be understood by the cut here given, copied from the effigy of a lady of the Arden family, in Aston Church, Warwickshire, as engraved in Hollis's Collection of *Monumental Effigies*. It is of unwieldy proportion, the inner folds of white linen, the outer ones of purple cloth, or silk, edged with yellow, and overlapping each other. The portraits of the wives of Henry VIII., as well as the many others by Holbein, will furnish fine examples of the best form assumed by this head-dress. (See p. 243.)

Fig. 222.

Three specimens of the men's caps of this period are here given. They are selected from tapestry of the early part of the sixteenth century. They are very flat, in accordance with the taste of the time, and they shew the way in which the flaps, or brim, was turned up and secured. In fig. 223 it is secured by a band, which being fixed

Fig. 223.

Fig. 224.

Fig. 225.

on one side, passes through the flap on the other, where it is held by a button. In fig. 224 it is tied in the centre; and in fig. 225 secured by a double lace. In the reign of Elizabeth the button-cap was indicative of a countryman. Skelton, in a ballad against excess in apparel, says:

"So many pointed caps,
Laced with *double flaps*,
And so gay felted hats,
Saw I never!"

The tall hat is alluded to by Heywood in his *Spider and Fly*, 1566:

"To weare Powle's *steeple* for a *Turkey hat*."

During the reign of Henry VIII. little of novelty appeared in the head-dresses of either sex. The flat, square, or round cap of the men was still worn, as it had been during the reign of his father; but the immense plume of coloured feathers was abandoned for a small single one. The contrast is well shewn in the illustrations to the Historical portion of the present volume, engraved on pp. 231, 233, and 241, more particularly by comparing the figure in the cut last referred to with the full-length of the Earl of Surrey upon the following page. There was great variety both in colour and material in the hats and caps worn by gentlemen at this time. In the wardrobe account of Henry VIII. (*Archæologia*, vol. ix.) we find mentioned, "A hatte of grene velvette, embrowdered with grene silke lace, and lyned with grene sarcenette." And again, "Item, for making of three cappes of velvette, the one yalowe, the other orange coloure, and the thirde greene." And in the privy-purse expenses of the same monarch we have, "Item, paied for a hatte and a plume for the king in Boleyn, 15*s*. Item, the same day, paid for garnasshing of 2 bonnetts, and for the said hatte, 23*s*. 4*d*."—an exceedingly high price, when the value of money at that time is considered.

The ladies during this reign gradually abandoned the diamond head-dress, with its long lappets at the side, for a more varied and less frigid-looking style of dress—yet enough of the angularity of the original remained to render its parentage readily discernible. I must refer to p. 243 for specimens of both these head-dresses,

Figs. 226-30.

to which are now added a few more, selected from tapestry of the reign of Henry VIII. Fig. 226 is that of an elderly woman; and the close cap, and warm band surrounding it, with loose lappets covering the ears, bears some affinity to that of Catherine of Arragon, as given on p. 243. The second lady (fig. 227), much more juvenile, wears a heap of finery, combining cap, coverchief, and hood, which was at this time the extreme of fashion. It is edged with lace, and ornamented with jewellery, and is altogether original in its look of utter unmeaningness—a mere heap of finery. Fig. 228 has a hood easier of comprehension, but no whit better in point of elegance than her predecessor's. It fits the head closely, having pendent jewels round the bottom and crossing the brow. Fig. 229 is a combination of coverchief and turban, which reminds one forcibly of the head-dress fashionable during the reign of the sixth Henry, and of which examples have been given p. 186, and it may have survived from those times. The last of the group exhibits the combination of the head-dress of fig. 227 with the lappeted hood of 228. It was a very common form of head-dress among the ladies of the upper class, and the cloth hood is here decorated with rows of pendent ornaments.

Hats were worn low in the crown and narrow in the brim until the reign of Elizabeth. Throughout the reigns of Henry VIII., Edward VI., and Mary, the general wear among ordinary classes was the bonnet or flat cap. Fig. 231 is enlarged from the full-length woodcut of John Heywood, engraved p. 254, who lived when that "merciful maiden," as he terms her, sat upon the English throne, who is now more generally known as "the bloody Queen Mary." He wears a close coif, which ties beneath the chin, the original form of the judges' coif, which now is a mere black patch of silk placed in the centre of the wig; a very flat cap surmounts this, the original of the "muffin-cap," which has not yet expired on the heads of our parish schoolboys, but which was exalted to a noble position originally, and is seen upon the heads of many men of rank and influence at the court of England. That venerable citizen, Sir Thomas Gresham, always wore such a cap; and they were so common to Londoners as to be known by the name of "the city flat-cap." Thomas Dekker, the dramatist, in his *Knight's Conjuring*, 1607, a satire on the times, speaks of a person "at bowling alleys in a *flat-cap*, like a shopkeeper." By an act of parliament of 1571, it was provided that all above the age of six years, except the nobility and other persons of degree, should, on sabbath-days and holydays, wear caps of wool, manufactured in England. This was one of the laws for the en-

Fig. 231.

couragement of trade, which so occupied the legislatorial wisdom of our ancestors, and which the people, as constantly as they were enacted, evaded or openly violated. This very law was repealed in 1597. Those to whom the law applied, and who wore the statute-caps, were citizens, and artificers, and labourers; and thus as the nobility continued to wear their bonnets and feathers, the allusion of Rosaline, in Shakspere's *Love's Labour's Lost*, when speaking of the courtiers, "Well, better wits have worn plain statute-caps," becomes very pointed and sarcastic. The cap worn by Heywood, it will be seen, is exceedingly flat; but still it covers the head. The cap of the modern blue-coated boys of Christ's Hospital, which has descended to our times, in form the same as ever, has been so "cropped of its fair proportions" that none of the owners of such articles in the school ever dream of using them as a protection for the head. The strictness with which the wearing of this article was enjoined in the reign of Elizabeth has been noticed on p. 249. In Dekker's *Honest Whore*, 1630, they are highly lauded in a speech which ends thus:

> "It's light for summer, and in cold it sits
> Close to the skull, a warm house for the wits;
> It shews the whole face boldly, 'tis not made
> As if a man to look on't were afraid;
> Nor like a draper's shop with broad dark shed;
> For he's no citizen that hides his head.
> Flat-caps as proper are to city gowns,
> As to armour helmets, or to kings their crowns."

Fig. 232.

Fig. 233.

During the reign of Elizabeth many and various were the forms of fashionable hats as worn by the upper classes, and they were generally of velvet. The two examples of hats here given may be received as fair specimens of the ordinary shape and form of that article when worn by ladies and gentlemen. They are copied from a print published at the latter end of her reign. The crown of the lady's hat is shaped and gored like a balloon, the brim is wide and is depressed in the centre, forming the elegant curve which has become celebrated in the cap popularly appropriated to Mary Queen of Scots. The gentleman's hat is not elegant; the tall sugarloaf crown and broad brim has neither beauty nor good taste to recommend it. Stubbes has censured these articles, see p. 270. This is the earliest mention of the beaver hat. They were, however, worn only by the nobility and gentry in the time of James the First, when their shape

had little elegance to recommend them. Some of the earliest portraits of that sovereign display him in hats of fearful ugliness. The dandies of the time of Stubbes frequently wore feathers in them; indeed, he declares that they "are content with no kind of hat withoute a great bunche of feathers of divers and sundrie colours, peaking on top of their heades, not unlike (I dare not saie) cockescombes, but as sternes of pride and ensignes of vanitie; and these flutteringe sailes and feathered flagges of defiaunce to vertue (for so they are) are so advanced in Ailgna (Anglia) that every child hath them in his hat or cap. Many get good living by dying and sellyng of them, and not a few prove themselves more than fooles in wearing of them." The hatband in the time of James the First was frequently richly jewelled, and diamond hatbands are mentioned as worn by his favourite, the Duke of Buckingham. In a letter written to Prince Charles, in 1623, the king says, "I send you for your wearing, the three bretheren that ye knowe full well, but newlie sette, and the mirroure of Fraunce, the fellow of the Portugall dyamant, whiche I wolde wishe you to weare alone in your hat, with a little blacke feather." Single pearls were also frequently hung at the sides when the brims were turned up; or groups of stones set in gold, like a modern brooch, were placed in the centre of the hat, or else confined to the stems of its group of feathers.

In the comedy of *Patient Grissell*, 1603, one of the characters says, "Sir Owen and myself encountering, I veiled my upper-garment; and enriching my head again with a finer velvet cap, which I then wore, with a band to it of orient pearl and gold, and a foolish sprig of some nine or ten pound price or so, we grew to an imparlance." When the elder Pallatine, in Davenant's comedy of the *Wits*, 1636, is undressed, his younger brother, determined to rob him, exclaims,

> "Where are his breeches? speak; his *hatband* too;
> 'Tis of grand price—the stones are rosial, and
> Of the white rock."

Fig. 234.

Fig. 235.

Fig. 236.

The group of heads here engraved are copied from figures of the English of various grades, to be seen in the margin of Speed's *Maps*, and shew the style of head-covering adopted by both sexes in the reign of James and Charles I. "A citizen" and his wife furnish us with figs. 234, 235; "a gentleman" gives us fig. 236. The hatband of fig. 234 is peculiar, being a swathe of silk rolled

round the bottom of the crown. This was the form of the original hatband, and is more clearly seen on fig. 237, copied from the figure of Margaret Arneway, who died 1596, and is buried in St. Margaret's, Westminster. This figure, of an earlier date, may be additionally interesting, as shewing how little the general shape and make of this article varied from the age of Elizabeth.

Fig. 237.

Hats, during the puritanic era, became chiefly remarkable for the breadth of their brims and the tall sugar-loaf eminence of the crown. Such a hat Hogarth has bestowed upon Ralpho, in his illustrations of Hudibras; and in fig. 238 we have a corresponding example from a print dated 1645. There is a sneer at the puritanic high-crowned hats in Randolph's *Muses' Looking-Glass*, 1638, where Micropepes, "one in glorious works extremely mean and penurious," says,

Fig. 238.

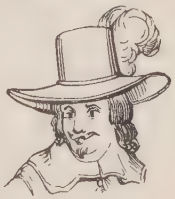


Fig. 239.

> "I am churchwarden, and we are this year
> To build our steeple up; now, to save charges,
> I'll get a *high-crown'd hat*, with five low-bells,
> To make a peal to serve as well as Bow."

Fig. 239 wearing a hat whose brim is a little more graceful, we have copied from Hollar's full-length portrait of "Robert Devereux, Earle of Essex, his Excellency Lord Generall of the Army." He sports a feather, a piece of vanity unpatronised by the Puritans of the day. It is curious, however, to notice how little the beaver hat, in its main shape and feature, has varied from the time of its first introduction until the present day.

In Durfey's odd collection of songs, quaintly entitled *Wit and Mirth, or Pills to purge Melancholy*, there is a curious ballad on caps, which has for a burden

> "Any *cap*, whate'er it be,
> Is still the sign of some degree;"

and the writer proceeds to characterise

> "The Monmouth cap, the sailors' thrumb,
> And that wherein the tradesmen come;
> The physick cap, the cap divine,
> And that which crowns the Muses nine;
> The caps that fools do countenance,
> The goodly cap of maintenance;

The sickly cap, both plain and wrought;
The fudling cap, however bought;
The worsted, furred, the velvet, satin,
For which so many pates learn latin;
The cruel cap, the fustian pate,
The perriwig—a cap of late."

He then proceeds to enumerate the persons to whom they properly belong; the Monmouth cap being the soldier's; the "cap divine" being

" square, like scholars and their books:
The rest are round, but this is square,
To shew their wits more stable are."

The square caps, still worn at our Universities, originated about the time of the Reformation, and were generally worn by grave and studious men. The head of Latimer, engraved on p. 274, shews its original form; but in its descent to our own days, the warm overlapping sides are discarded, and a plain, close skull-cap takes the place—the broad pointed top being imitated by a hard, square, flat piece of pasteboard and cloth, destitute of meaning and utility: preserving the form of antiquity, deprived of its spirit. The ballad goes on to "the sick man's cap, wrought of silk."

" The furred and quilted cap of age
Can make a mouldy proverb sage;
The sattin and the velvet hive
Into a bishoprick may thrive;

and it concludes with a sneer at periwig-wearers,

" Before the king who covered are,
And only to themselves are bare."

With the restoration of Charles II. came the large broad-brimmed low-crowned hat, surrounded with an immensity of feathers, which might render the courtiers obnoxious to the satire Shakspere directed against the followers of Henry VIII. to the field of the cloth-of-gold,

" These remnants
Of fool and feather that they got in France."

Fig. 240.

The cut on p. 313 displays the hat now commonly worn; but for the sake of shewing the prototype more clearly, fig. 240 has been engraved. It is held in the hand of Louis XIV., in the print representing the conference between that monarch and Philip IV. King of Spain, in 1660. The immensity of feather sported by his majesty cannot fail to strike the reader, and will

shew that a most regal profusion characterised the hat of the king, whom our courtiers copied at a rather humble distance, extravagant as they were thought to be by the unfeathered Puritans.

With William III. the hat recovered the shape of that worn before the introduction of the French hat (see figs. 241 and 242). The ladies wore a flat hat of a graceful kind, when they wore one at all, which was not constantly done. The high head-dress, termed a commode, and which is depicted on p. 348, prevented the possibility of placing any thing on the piles of starched and wired lace which overtopped the foreheads of the fair. Elderly women of the lower ranks still wore the high-crowned broad-brimmed hat of the Protectorate; and in Mauron's *Cries of London*, executed in this reign, such hats are seen upon many of the figures both male and female. The hat of the female, fig. 243, has been selected from this series, and is worn by a damsel, who is crying "Fair cherries, at sixpence a pound!" It is of straw, with a riband tied around it in a tasteful and simple manner; the hat is altogether a light and graceful affair, and its want of obtrusiveness is perhaps its chief recommendation. Beside this lady is placed the furred cap of one who lives by requesting you to "Buy a fine singing-bird!" His cap is immortalised by being of the same cut and material as that worn by the famous king of the beggars, Bamfylde Moore Carew, whose "true portraiture and effigy" is never seen without so warm a covering, which, introduced at this time, continued in favour until the reign of George II.

Figs. 241.

242.

Fig. 243.

Specimens of hats worn during the latter reign have been given p. 365, as they occur in the works of Hogarth—and they embrace several varieties; but as hats and bonnets now began to fluctuate in shape more than they had done for a very long period, I add three other specimens, selected from the illustrations by G. Bickham to his *Musical Entertainer*, published in 1727. Figs. 244 and 246 are both very simple, but are such as were usually worn; for at this period an affected simplicity, or milk-maiden look, was coveted by the ladies, and it ran through high and low. There is a painting of Frederick Prince

Fig. 244.

Fig. 245.

Fig. 246.

of Wales and the Princesses, copied in Jesse's history of this period, representing these high-born people engaged at a private concert, which gives you the idea of a footman and maids of all work indulging in high life below stairs while the family are out. The hood worn by fig. 245 was a complete envelope for the head, and was very commonly used in riding or travelling, as well as in walking the parks. Lady Nithsdale aided her husband in his escape from the Tower concealed in her clothes, principally by the impossibility of catching the features so closely concealed beneath the ample hood. They obtained the name of 'Nithsdales' from this circumstance, as related in the note, p. 366.

The simple caps and bonnets of the early part of the succeeding reign were put to flight, about 1768, by the monstrous heaps of tow, hair, ribands, and lace, which then came into fashion, and which have been exhibited in our cuts p. 381, &c., as well as in the article on HAIR-DRESSING, p. 520; and a hat was invented to cover so large an erection. Fig. 247 is copied from Stewart's *Plocacosmos*, and is quite as extravagant as the head-dresses. It is a large but light compound of gauze, wire, ribands, and flowers, sloping over the forehead, and sheltering the head entirely by its immensity. Some other examples, equally curious, are given in Stewart's book, which is the most singular mixture of moral reflections on life and religion, actors and acting, nature and art, that can possibly be conceived, combined with the most careful of all directions to the young hair-dresser, on decorum, and the immense responsibility of his profession. Only imagine a tyro being told, "One thing is particularly necessary, that you should be under no embarrassment, but be possessed of a considerable share of easy, silent determination!" It must, to a beginner, have been an appalling thing—the amount of silent determination required to form the "amazing structure" a lady's head generally presented!

Fig. 247.

Another example of a fashionable out-door head-dress is given (fig. 248) from Stewart. It should be remarked that the greater portion of hair upon a lady's head at this period was false, and our learned barber is very precise in his directions how to place it as naturally as such exaggerated taste would allow. He declares that "the graces swarm among the ringlets and curls raised from the

crown of the head;" and he carefully notes how they should be pinned down to the cushion beneath, which formed the substructure of these wonderful erections. The hat is also secured by enormous pins; and "the lady being now entirely complete," says Stewart, "we must now wait her coming home at night, in order to give her maid a few directions about her nightcap." All that is directed to be done is to secure the curls on rollers, and straighten the hair with pomatum; "after that, take a very large net fillet, which must be big enough to cover the head and hair, and put it on, and drawing the strings to a proper tightness behind, till it closes all round the face and neck like a purse, bring the strings round the front and back again to the neck, where they must be tied; this, with the finest lawn handkerchief, is night-covering sufficient for the head." And thus did the heads of our grandmothers, when once arranged, "*keep* for a month!"

Fig. 248.

The eye at this period of our fashionable history was never allowed, in good society, to repose on any thing moderate. If a lady had no display of hair and feathers, or no gigantic hat, she arrayed herself in a cap as ample as either. Witness fig. 249, copied from a print issued from the celebrated depository of Carrington Bowles, the greatest of popular "common-print" publishers. The lady in the original is intended to represent the fair Mary Anne Robinson, the first love of the Prince, afterwards King George IV. It can scarcely be imagined that a really lovely woman could so disfigure herself; yet any idea of the absurdity of this fashion was never entertained by any body at that period. The lady is termed the "Bird of Paradise" in the original engraving, and the whole thing is meant as seriously as a sermon.

Fig. 249.

Hutton of Birmingham has versified a Methodist preacher's sermon against these monstrosities. He says:

"This intrepid champion, elate with success,
Made these bold remarks on the ladies' head-dress:—
'The pride of our females all bound'ry exceeds;
'Tis now quite the fashion to wear double heads.

Approaching this town to disburse heavenly treasure,
I pass'd by a head that would fill a strike measure ;
If I'd had that measure but close to my side,
I then should have had the experiment tried.
By sins a man's said to be cover'd all o'er
With bruises and many a putrified sore—
From the sole of his foot to his crown they aspire ;
But the sins of a woman rise half a yard higher.' ''

The hats worn by gentlemen and ladies in 1786 may be seen in figs. 250, 1, copied from a print of that year. A writer of the time says: "If we look back but a very few years, at the dress of beaux and of bucks, we shall find that fickleness and the love of novelty have been as highly prevalent in the male as in the female sex. A few years ago there was hardly a fellow of spirit but what wore a hat of a more enormous size than the most rigid Quaker, with a wig the model of that of a coachman. The single curl was only to be seen, the rest being hidden under the crown of the hat. Now the hat, instead of being a covering for the head, is, by the higher ranks of men, carried under the arm ;[1] the size is little more than capable of covering the snuff-box of a beau, and it seems to be merely intended to crown the summit of that fantastic folly raised by the ingenious hand of some French friseur." The wigs worn by both figures, it will be noticed, are by no means as large as they used to be. The lady's is plain and round, with large bob-curls hanging on each shoulder. Her hat has a broad brim, of rather elegant shape, decorated with a coloured silk band, a bow in front, and a large bunch of feathers. The ladies particularly affected feathers at this time ; and the satirists, as usual, caught hold of the taste in order to be severe ; and one declares of the ladies that now—

Fig. 250.

Fig. 251.

" No longer they hunt after ribands and lace—
Undertakers have got in the milliners' place ;
With hands sacrilegious they've plundered the dead,
And transferr'd the gay plumes from the hearse to the head."

The hats of the gentlemen continued more or less cocked, and

[1] " Next march the hatters, once a gainful trade,
When men wore finest beavers on the head ;
But now, lest weight of that the curl should harm,
Beaux strut about with beaver under arm."
Poem on the Trades of Dublin, 1762.

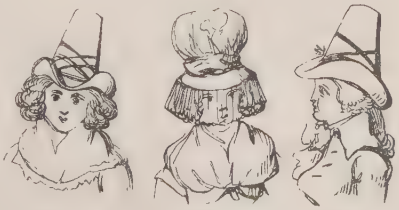
varied in size from the large Kevenhuller to the tiny Nivernois. The three cuts here given depict their form at the end of 1700. They are copied from etchings by Kay, of Edinburgh. The large round hat of fig. 252 (dated 1786) is nearly as ample in brim as those of the days of Cromwell. The cocked-hat of fig. 253 gives the last form of this venerable head-covering. The hair of both figures may also be taken as specimens of the latter days of tie-wigs—the large curls, ties, and bobs, ending in a single pig-tail, that expired about twenty years afterwards. The hat of 254, gaily decorated with gold strings and tassels, is of the newest taste of 1792, and has existed to the present day with little variation. The high coat-collar and loose powdered hair are also typical of the changes in fashion which gradually led to the style of costume now worn.

Fig. 252. Fig. 253. Fig. 254.

In 1786 a very large-brimmed hat became fashionable with the ladies, and so continued through the next two years. An idea of its form may be obtained from figs. 255, 256. It was decorated with triple feathers, and a broad band of riband was tied in a bow behind, and allowed to stream down the back. The elegance of turn which the brim of such a hat afforded was, however, completely overdone by the enormity of its proportion; and the shelter it afforded the face can now be considered as the only recommendation of this fashion—the utility of any fashion being, at the time of its general adoption, generally the last thing thought of, and its least claim to favour.

Fig. 255. Fig. 256.

The ladies in 1790 appeared in a hat similar to that worn by the last-described gentleman (fig. 257). The band in the same way is crossed and recrossed over the crown. The brim is broad, raised at the sides, and pointed over the face in a manner not inelegant. The central lady (fig. 258) has the tall ugly bonnet copied from the French peasantry; to the edges a long gauze border is attached, which hangs like a veil round



Figs. 257. 258. 259.

the face, and partially conceals it. Fig. 259, who wears a riding-dress, has a hat very similar to that worn by fig. 257. Her broad collar and tie resemble the gentleman's, fig. 254; it will also be noticed that the hair is now worn unconfined and unpowdered. Wigs had begun to be discontinued about 1764; and the powder-tax lessened the wearers of powder, which was discarded by the Queen and Princesses in 1793. The neck and breast, which were before much exposed, were now closely covered by the *buffont*, or neckerchief, which tucked above the stays, and stood out very full and ample, like the breast of a pigeon, from whence the idea may have been borrowed.

Fig. 260.

The hat of the lady (fig. 260), shaped like a chimney-pot, and decorated with small tufts of riband, and larger bows, and which fitted on a lady's head like the cover on a canister, was viewed with "marvellous favour" by many a fair eye at the same period of our history. It is sometimes seen in prints of the date just given, with a deep gauze border, like that worn by fig. 258, hiding the entire head, and considerably enhancing its ugliness.

Fig. 261.

A hat of a very *piquant* character was adopted by ladies in 1791, and of which a specimen is given (fig. 261). It is decorated with bows, and a large feather nods, not ungracefully, over the crown from behind. A girl of good figure and smart manners must have looked very becomingly beneath it. It was not often at this time that any other than ugly head-coverings were worn; and from 1795 to 1800 ladies wore their bonnets very small. Figs. 262, 263 depict these head-coverings, from the fashionable magazines of the day. Fig. 262, dated 1798, is, in the original, of a deep orange colour, with bands of dark chocolate brown, a bunch of scarlet tufts over the forehead, and it is held on the head by a kerchief of white muslin tied beneath the chin. Fig. 263 is a straw bonnet, the crown decorated with red perpendicular stripes, the front over the face plain, and a row of laurel-leaves surrounds the head; a lavender-coloured tie secures it beneath the chin. "Straw-built hats and bonnets green," are noticed in Anstey's *Bath Guide*. Bonnets similar in shape to those now worn are seen upon ladies two years previous to this, yet a small low one was the most com-

Figs. 262. 263. 264.

monly worn; and in 1799 a plate of "the most fashionable head-dresses" gives us fig. 264 as a sample, which was as much patronised as any head-dress had ever been. Small hats with narrow brims were also worn, and velvet or silk caps with single feathers as in-door dress.

HEAD-RAIL. The coverchief used by Saxon and Norman ladies as a head-dress.

HELM. A helmet.

> "With *helmes* and armour bright,
> That field schon as candle light."
>
> *Sir Tryamour.*

HELMET. For the various fashions of helmets I must here refer to the historical part of this book, which fully illustrates them.

HERNE-PAN. The skull-cap or *iron pan* worn under the helmet. See p. 159.

HERYGOUD. A cloak. In the satire on the consistory courts, temp. Edward II. (Harl. Mss. 2253), mention is made of

> "an *herygoud* with honginde sleven;"

which Mr. Wright, in the prose translation given in his *Political Songs*, where the original is printed, renders "a cloak with hanging sleeves."

HEUK. An outer-garment or mantle worn by women in the fourteenth century, and afterwards adopted by men. The word was subsequently applied to a tight-fitting dress worn by both sexes; thus a jacque or huque of brigandine is mentioned temp. Henry VI. as part of an archer's dress.

HOLYWATER-SPRINKLE. See p. 287, fig. 2.

HOOD. A head-covering universally adopted during the middle ages. See HEAD-DRESS.

HOOP. A circular whalebone structure, worn by ladies beneath the gown to extend its width. They are mentioned by Dr. Forman, temp. Elizabeth, in his fanciful account of Queen Guinever. He says she wore "noe *hoope*, noe fardingalle;" and

by Gosson, in his *Pleasant Quippes for Upstart Newfangled Gentlewomen*, 1596:

> "These *hoopes*, that hips and haunch do hide,
> And heave aloft the gay hoyst traine,
> As they are now in use for pride,
> So did they first begin of paine."

These hoops were probably similar to those worn by ladies in the time of George II., as engraved fig. 265, from one lying on the floor in the night-scene of Hogarth's Marriage à-la-Mode. Strutt has copied from a German vocabulary a hooped and corded petticoat of the middle of the seventeenth century (fig. 266). The pyramidal bell-hoop is also given (fig. 267), from a print of the year 1721; it is that worn by the ladies in the cut on p. 354. For the circular bell-hoop I must refer the reader to the picture on the wall in Hogarth's Taste in High Life, where the Venus de Medici is clothed in one; while their general form when on may be seen in the works of this genuine English painter. See also p. 374.

Fig. 265.

Fig. 266. Fig. 267.

HOSE. This word, now applied solely to the stocking, was originally used to imply the breeches or chausses. The term *stocking the hose* was used when stockings, as a separate article, were appended to the large breeches of the sixteenth century. In Robert of Gloucester's *Chronicle* is narrated the following anecdote of the extravagance of William Rufus in his hose:

> "As his chamberlaine him brought, as he rose on a day,
> A morrow for to weare, a pair of hose of say:
> He asked what they costned? Three shillings, he seid.
> Fy a diable! quoth the king; who sey so vile a deede!
> King to weare so vile a cloth! But it costned more:
> Buy a paire for a marke,[1] or thou shalt ha cory sore!
> And worse a paire enough the other swith him brought,
> And said they costned a mark, and unneth he them so bought:
> Aye, Bel-amy! quoth the king, these were well bought;
> In this manner serve me, other ne serve me nought!"

For notices of their fashion and colour at various periods, I must

[1] Thirteen shillings and fourpence.

refer to the general history of dress, at the commencement of the volume. "*Hosyn* enclosyd of the most costyous cloth of cremsyn," are mentioned in the 25th *Coventry Mystery*. During the reigns of Elizabeth and James I. they are often noticed: *ex. gr.* "The poor Aristotelians walk in a short cloak and a close Venetian *hose*."—*Return from Parnassus*, 1606. "Strut before her in a pair of Polonian *legs*, as if he were a gentleman usher to the Great Turk, or to the Devil of Dowgate."—*Wily Beguiled*, 1613. Purple velvet hose are mentioned in *Maroccus extaticus*, 1595; and the following dialogue in Field's play of *A Woman is a Weathercock*, 1612, points out many peculiarities of fashion in hose, their cost, colour, and variety. "*Kate.* The hose are comely. *Lucida.* And then his left leg,—I never see it but I think on a plum-tree. *Abraham.* Indeed, there's reason there should be some difference in my legs, for one cost me twenty pounds more than the other." See also STOCKING.

HOUPPELAND. A loose upper-garment of the super-tunic kind.—*Strutt.*

HOUSIA, or Housse. An outer-garment, combining cloak and tunic.—*Strutt.*

HOWVE (*Sax.*). A cap or hood.

> "I pray you all that ye not you greve,
> Though I answer, and somdel set his *howve*."
>
> *The Reve's Prologue*,—Chaucer.

And in *Troilus and Creseide*, b. iii. l. 775, an *howve* above a cap signifies a hood over a cap. Sergeants-at-law are described in the quotation below from *Piers Plowman* as wearing such howves; and the pages devoted to legal dress in this volume may be referred to for further information. Both words seem to be derived from the Teutonic *hoofd*, a head. Hood and cap being equally coverings for the head, 'to set a man's howve' is the same as 'to set his cap' (Tyrwhitt), *i. e.* to cheat him, cap him.

> "Then came a hundred
> In *howves* of silk;
> Sergeants, it seemed,
> That served at the bar.
> Shall no sergeant for his service
> Wear a silk *howve?*
> Nor no pelure[1] in his cloak
> For pleadinge at the bar?"
>
> *Piers Plowman's Vision.*

[1] fur.

HURE. A gown worn by clerical and legal men. In a satire on the consistory courts temp. Edward II., printed in Wright's *Political Songs,* mention is made of the principal of the court—

"An old cherl in a black *hure.*"

HUVETTE. A covering for the head of a soldier; "a huvette or capelline." It was known as early as Edward III., and is considered by Meyrick as identical with the close steel skull-cap.

INKHORN. These implements were carried by the studious, appended to the penner, and slung through the girdle. See p. 214.

IRON-HAT. The term applied, in the romances of the middle ages, to the cylindrical, flat-topped helmet worn by the soldiers of the crusades and others (see p. 159). In the battle before Tyre, as narrated in the romance of *Alexander*, we are told

"Of some were the brayn out-spat
All under their *iren hat.*"

JACK-BOOT. A large boot, reaching above the knee, introduced in the seventeenth century. See fig. 93, p. 457.

JACKET. Strutt says that the jaquet, jerkin, and coat were terms indiscriminately used for the same garment; that it originated from the military jaque, or gambeson; was subject to continual variations; was long or short, with sleeves or without them; and was varied in its lining and fur, to adapt it to different seasons. Meyrick says, the military jack originated with the English, and quotes the *Chronicle of Bertrand du Guesclin* (temp. Richard II.) to shew its use:

"Each had a *jack* above his hauberk."

He engraves a figure of Eudo de Arsic, 1260, who wears one of leather, exactly like the tunic without sleeves; it is buttoned down the front to the waist, and secured round it by a girdle.

JAMBES. Armour for the legs. See p. 167.

JAVELIN. A light hand-spear.

JAZERINE.
JESSERAUNT. } A jacket strengthened with plate. See p. 222.

"The knyght sat at his avenaunt,
In a gentyl *jesseraunt.*"

Sir Degrevant.

Mr. Halliwell, in his notes to this romance, says, it also means a chain of small gold or silver plates worn round the neck, as well as a kind of cuirass. See Roquefort in v. *Jaseran, Jaserans.* From the words, "through jupon and jesserand," used in this romance, it is clear that it was worn as a defence beneath the former.

JERKIN. See JACKET, which article it resembled, and was only another name for it, in the opinion of Strutt. Buff leather jerkins were common to the military of the sixteenth and seventeenth centuries. The easy manner in which the jerkin and doublet might be mistaken for each other is noticed by Shakspere in his *Two Gentlemen of Verona*, act ii. scene 4:

> "*Thur.* And how quote my folly?
> *Val.* I quote it in your *jerkin.*
> *Thur.* My *jerkin* is a doublet."

Mr. Knight, in his notes to this passage, says: "The jerkin, or jacket, was generally worn over the doublet; but occasionally the doublet was worn alone, and in many instances is confounded with the jerkin. Either had sleeves or not, as the wearer pleased."

JOSEPH. A lady's riding-habit, buttoned down the front. See cut p. 396, or fig. 278, p. 562.

JUMPS. A boddice, worn by ladies (see p. 392). A sleeveless coat, or waistcoat. "A jacket, *jump*, or loose coat, reaching to the thighs, buttoned down before, open or slit up behind half way, with sleeves to the wrist."—*Randle Holme.*

JUPON. See GIPON.

JUSTE-AU-CORPS. A close body-coat, similar, if not identical with the jupon.

KELLE. A woman's caul.—*Townley Mysteries.* See p. 352.

KENDAL. } A cloth so named from the town of
KENDAL-GREEN. } Kendal in Westmoreland, where it was first made. The countryman in Thynne's *Pride and Lowliness* is described as

> "A man aboute a fiftie yeares of age,
> Of *Kendall* very coarse his coate was made."

The name was retained by the stuff when made elsewhere; for in

Hall's *Life of Henry VIII.* we are told that a nobleman of the court disguised as Robin Hood, "in the first year of his reign, one morning, by way of pastime, came suddenly into the chamber where the queen and her ladies were sitting. He was attended by twelve noblemen all apparelled in short coats of *Kentish Kendal.*" In Laneham's letter, describing the entertainment of Queen Elizabeth at Kenilworth, 1575, the minstrel is described as wearing "a side gown of *Kendal green,*" which was a long hanging robe of coarse green woollen cloth or baize, for which that town was celebrated. Stafford, in his *Briefe Conceipte of English Policye*, 1581, says, "I know when a serving-man was content to go in a *Kendal* coat in summer, and a frieze coat in winter." Falstaff's "misbegotten knaves in *Kendal green*" may also be cited.

KERCHIEFS, or *Coverchiefs.* The head-cloths of fine linen worn by ladies. "Cloths of fyne golde all about your head," are promised by the king to his daughter, in the *Squyer of Lowe Degree*, thirteenth century. See also pp. 128, 131, &c.

> "Her *kercheves* were well schyre,[1]
> Arayed with rich gold wyre."—*Sir Launfal.*

KERSEY. A coarse, narrow woollen cloth; it was sometimes of fine fabric and used for better purposes. Stafford, in his *Briefe Conceipte of English Policye*, 1581, speaking of the degeneracy of serving-men, says, "Now will he look to have, at the least, for summer, a coat of the finest cloth that may be gotten for money, and his hosen of the finest *kersey*, and that of some strange dye, as Flanders dye, or French puce, that a prince or great lord can wear no finer if he wear cloth."

KERSEY-MERE. This manufacture obtained its name from the position of its original factory, on the *mere* or miry brook, which runs through the village of Kersey in Suffolk.

KETTLE-HAT. The iron hat of a knight in the middle ages. See p. 159. Also applied to the leather burgonet.

KIRTEL. A loose gown; "a tunic or waistcoat."—*Tyrwhitt.* When Richard attacks the lion, in the old romance of his adventures, we are told "seyngle in a *hertyl* he stode." The clerk Absolon, in Chaucer's *Miller's Tale*, is

> "Y-clad full small and properly,
> All in a *kirtle* of a light waget."

[1] sheared, cut.

And Aurelius, in the *Franklein's Tale*, says,

" my debt shall be quit
Towardes you, how so that ever I fare
To gon a begging in my *kirtle* bare."

The "damosellis right young," in the *Romaunt of the Rose*, are dressed

" In *kirtels* and none other wede;"

a translation of the original,

" Qui estoient en pure *cottes*."

" As he sat in sorrow and sore,
He saw come out of holtes hore[1]
Gentle maidens two;
Their *kerteles* wer of Inde sandel,
Y-laced small, jolyf, and well,
There might none gayer go."
Lay of Sir Launfal.

Bale, in his *Actes of English Votaries*, uses the word *kyrtle* to signify a monk's gown. He says, Roger Earl of Shrewsbury, when he was dying, sent "to Clunyake, in France, for the *kyrtle* of holy Hugh, the abbot there."

KNAPSACK. A case for a foot-soldier's stores, carried at the back. Meyrick derives its name from *knap*, a protuberance.

KNIVES. In Chaucer's Prologue to the *Canterbury Tales*, the tradesmen are described as wearing knives, in imitation of the knightly anelace:

" Hir *knives* were y-chaped[2] not with brass,
But all with silver wrought full clean and well,
Hir girdle and hir pouches evry del."

The girdle-knife and pouch are common in the brases of merchantmen and frankleins of this period. In the drawing of Chaucer, inserted in some copies of Occleve's book *De Regimine Principis*, he is represented with a knife hanging from a button upon his breast. (See Harl. Mss. 4866; Cotton, Otho, A 18; Sloane, 5141). It is noticed, in the Glossary to Todd's *Illustrations of Gower and Chaucer*, "that the knife which hangs from the breast of Chaucer closely resembles the Irish skein, as delineated in No. 13 of the *Collectanea de Rebus Hibernicis*; but the Irish skein was a larger weapon." It was adopted in England (see SKEIN). Knives were

[1] The ancient woods. [2] handled.

worn by women. Bellafront, in the *Honest Whore*, 1604, threatens to stab her servant with hers. In a lottery at the Lord Chief-Justice's house, 1602, printed in Halliwell's *Poetical Miscellanies*, temp. James I. (Percy Society), Mrs. Hide wins "a paire of knives," with these lines:

> "Fortune doth give these pair of *knives* to you,
> To cutt the thred of love if't be not true."

In the 12th volume of the *Archæologia*, Douce communicated a short paper on the practice of wearing knives and purses at the girdle by European ladies in the sixteenth century, and a specimen is engraved of a case of wedding-knives (fig. 268). The date upon both handles is 1610; one has an amber, the other a reddish-coloured glass handle, the sheath being of purple velvet embroidered with gold. In *Romeo and Juliet*, the heroine of the play declares her intention of using her knife, should the poison fail. Steevens has appended a note to the passage, remarking, that in this instance all things proper for Juliet's coming bridal had been left with her, and that such knives, of a more ornamental character than usual, formed part of them. Thus, in Dekker's *Match me in London*, 1599,

Fig. 268.

> "See at my girdle hang my wedding *knives*."

Again, in *Edward III.*, 1599:

> "Here by my side do hang my wedding *knives*;
> Take thou the one, and with it kill the queen;
> And with the other I'll despatch my love."

Fig. 269.

Douce quotes the small figure of an Englishwoman, in Speed's *Map of Europe*, as the only instance of this fashion which had occurred to him. Fig. 269 is copied from a print by P. de Iode, and shews the knife in its sheath, the purse and keys, at a lady's girdle.

KNOP. A button. See Chaucer's translation of the *Romance of the Rose*. When speaking of the dress of Riches, l. 1080, he describes the

> "*Knoppis* fine of golde amiled,"

or buttons of enamelled gold, with which it was decorated. See p. 560.

LABELS. Pendants like broad ribands, hanging from the head-dress, and from the helmet of a knight.

LACE. The cord which holds a mantle, see p. 129. The smaller cord used by ladies to secure the stay as early as the Norman time, see p. 81. The ornamental trimming of gold, silver, or thread, worn at the edges of garments, or on the ruff and ruffle. Blue *bride-laces* were worn at weddings, and given to the guests, in the sixteenth and seventeenth centuries.

> " How his clothes appeare
> Crost and recrost with *lace*."
>
> Marston's *Satires*, 1598.

The poor soldiers in Jasper Mayne's *Amorous Warre*, 1659, complain of their officers,

> " That shine
> One blaze of plate about you, which puts out
> Our eyes when we march 'gainst the sunne, and armes you
> Compleatly with your own gold *lace*, which is
> Laid on so thick, that your own trimmings doe
> Render you engine proof without more arms,—
> This should goe to buy us bread."

LAKE (Cloth of). Linen for under-garments.

> " He did next his white lere
> Of cloth of *lake* fine and clere,
> A brech and eke a shirt."
>
> *Rime of Sir Thopas.*

Tyrwhitt, in the Glossary to Chaucer, says it is difficult to say what sort of cloth is meant. *Luecken* (Belg.) signifies both linen and woollen cloth.—*Kilian.*

LAMBOYS. (Fr. *lambeau.*) Drapery which hung in folds from the front tasses over the thighs, and was sometimes imitated in steel. Fig. 270 represents the primitive lamboys, from a figure

Fig. 270.

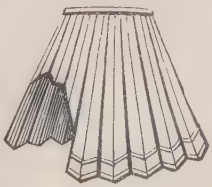


Fig. 271.

of the Emperor Maximilian of Germany, 1514; and fig. 271 gives us the steel imitation, from a splendid suit of armour presented by that sovereign to our king Henry VIII. on his marriage with Catherine of Arragon, and now preserved in the Tower of London.

LAMBREQUIN. A covering for the helmet, to protect it from wet and heat. See COINTOISE.

LAMES. The overlapping plates which formed the tassets of the sixteenth and seventeenth centuries (see cut, p. 284). Rope handles affixed to a shield, as in cut, p. 224.

272. 273.

LANCE. Lances were of two kinds; those ordinarily carried in war, and those used for the joust or tournament. The latter had a large guard, or vamplate, and a ferule and ring. The war-lance (fig. 272) is copied from one in Skelton's *Ancient Armour;* the original is powdered or covered all over with the arms of Inspruck, a red eagle on a white field, and is of the time of Elizabeth. The tilting-lance (fig. 273) is copied from one in the *Turnier Buch*, or Tournament Book, of Wilhelm der Vierten, of Bayern, 1510-45. The peculiar form of the vamplate will here be seen; its extent was greater upward and downward than at the sides, and it took an outward curve from the body, giving a firm hold to the hand, and resting on the upper part of the arm. A blunt point is at the head, which sometimes was rebated, or turned (see MORNE), or else arranged in a triple head or series of points. See CRONEL.

LANCE-GAY. A species of horseman's lance, mentioned in the romances of the fifteenth and sixteenth centuries.

LANCE-REST. A projecting support placed on the right side of the breastplate of a knight in the fifteenth and sixteenth centuries, to assist him in bearing the heavy lances used in the joust and tournament. A specimen may be seen in fig. 174, which shews the *grande garde*. Another is here given from the *Triumph of Maximilian*, which also shews the queue or tail, as the large

Fig. 274.

piece of iron was called which was screwed to the back of the breast-plate; it projected nearly a foot, and then took a curve downward. Its use was to relieve the arm of the combatant from the entire weight of the lance, as it prevented the end from rising when it was held upon the rest, an accident its weight and length might easily occasion. Some lance-rests were made to fold back upon the breast-plate when out of use; a specimen is engraved by Skelton, pl. 29.

LANGUE-DE-BŒUF. See VOULGE.

LANIERS. The leathern straps of a shield which go round the arm; or those which held together the various parts of armour. Leathern garters or bands.

LAPPET. The lace pendents of a lady's head-dress. See pp. 352, 363, and fig. 187, p 521.

LATCH. The old English name for the cross-bow; probably derived from the latch-like handle used for discharging it.

LAWN. A delicate linen fabric; according to Stow, first brought into England during the reign of Queen Elizabeth, and used for the ruffs and ruffles, as well as for handkerchiefs and shirts. It is noticed p. 266.

LINCOLN-GREEN. A favourite colour, particularly adopted by archers, and named from the place of its manufacture.

LINEN. Cloth made of flax. It was not manufactured to any extent in this country before the time of Charles II.

LINSEY-WOOLSEY. A coarse woollen manufacture first constructed in the parish of Linsey in Suffolk. It is mentioned by Skelton in *Why come ye not to Court?*

> "To weve all in one loom
> A web of *lylse wulse.*"

LINSTOCK. An ingenious invention of Italian origin, introduced in the fifteenth century, and consisting of a pike, with branches on each side, sometimes formed into the shape of a bird's head, to hold a lighted match for the cannoneer who used them, and who was thus capable of defending himself with the same implement used for firing ordnance. See fig. 275.

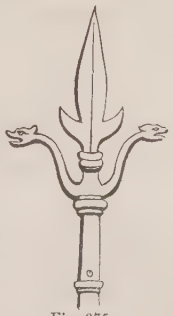


Fig. 275.

LIRIPIPES. Pendent streamers or tails to the hood. See pp. 114, 136, 204, 234, and figs. 215-16, pp. 532-3.

LIVERY. It was usual in the middle ages for all retainers of a noble house to wear a uniform coloured cloth in dress, chosen by the family. Thus in the old play of *Sir Thomas More,* circa 1590,

> "And cause to be proclaimed about the city,
> That no man whatsoever, that belongs
> Either to my Lord of Winchester, or Elie,
> Do walk without the *livery* of his lord,
> Either in cloke or any other garment;
> That notice may be taken of the offenders."

The merchantmen and guilds usually adopted them (see p. 333), and they were in use as early as Chaucer's time (see p. 141). In Lydgate's account of the entry of Henry VI. into London, after his coronation, we read,

> "The citizens, each one of the city,
> In her entent that they were pure and clene;
> Chose them of white a full fayre *lyvery*,
> In every craft, as it was welle seen;
> To shew the truth that they did mean
> Toward the king, had made hem faithfully,
> In sundry devise embroidered richly."

LOCKET. The upper part of the scabbard of a sword. An ornament worn by ladies about the neck, generally for hair or portraits.

LOCKRAM. A coarse linen cloth.

LOOKING-GLASS. Those articles were carried at ladies' girdles temp. Elizabeth and James I., and are frequently noticed by writers of the period. See fig. 153, p. 497.

LOVE-LOCK. See HAIR-DRESSING. They were sometimes called *French locks.*

MACE. The mace (*masse*, or *massue*) was used both in battles and tournaments. It was a common weapon with ecclesiastics, who, in consequence of their tenures, frequently took the field, but were by a canon of the church forbidden to wield the sword. The mace was generally made of iron, but (the handle, at least) was sometimes made of wood. A leathern thong or chain was passed through a

hole in the handle, by which the mace might be suspended from the saddle-bow, and secured from falling out of the hand.—Note to Way and Ellis's *Fabliaux*. They were usually carried by officers in the royal courts. Thus, in the *Romance of the Seven Sages*, we are told, when the king appeared—

"Sergeants of *mace* went him before."

And this custom is still continued in corporate towns. The heads of these maces of state generally were like the turrets or terminations of Gothic buildings.

MAHOITRES. The term applied to the wadded and up-raised shoulders in fashion during the fifteenth and sixteenth centuries. See cut, p. 196, and fig. 153, p. 497.

"Yit a point of the new gett to telle I will not blin,
Of prankyd gownes, and *shoulders up set*, mos and flocks sewed with in;
To use such guise they will not let; they say it is no sin."

Townley Mysteries.

MAIL. The term applied to chain or ringed armour. See p. 150, &c.

"Rich *mayles* that ronke[1] were and round."

Anturs (Adventures) *of Arthur.*

Fig. 276.

MAMELIÈRES. Circular plates, covering the paps of the knight. They were sometimes richly ornamented, and held chains affixed to the dagger and sword (see p. 164), the sword and helmet, or to the sword and scabbard, as in the effigy of a Blanchfront, in Stothard's series. One of the mamelières on this figure is engraved (fig. 276). The centre is tastefully composed of a rose, the outer circle filled by a row of studs.

Fig. 277.

MANDEVILE, or *Mandilion*. A loose jacket without sleeves; or if made with sleeves, they were not for use, but only to hang at the sides. Randle Holme has described and drawn it in Harl. Mss. 4375 (fig. 277), from which our cut is copied.

MANIPLE. A narrow scarf, originally held in the hand by officiating clergymen (see p. 66); it was fringed at each end, and in after-times con-

[1] strong.

siderably widened there, and decorated with a cross (see p. 144), or filled with a cross-shaped flower, as there represented, and was sometimes covered entirely with ornament, and held upon the arm.

MANTELINE, or *Mantelet*. A little mantle used by knights at tournaments.

> "A *mantelet* upon his shoulders hanging,
> Bret full of rubies red, as fire sparkling."
>
> Chaucer's *Knight's Tale.*

The hambrequin is sometimes termed the mantelet. (See that word.)

MANTLE. An outer cloak or robe. See pp. 129, 130, for notices of the splendour of these habits. See also *Ywain and Gawain*, a romance of the fourteenth century, from whence the following extracts are made, descriptive of men's mantles:

> "With a *mantel* sche me clad;
> It was of purpure fair and fine,
> And the pane[1] of rich ermine.
> * * *
> Clad him sythen in good scarlet,
> Furred well and with gold bret."

For the ladies' mantles, Chaucer's description of that worn by Riches, in *The Romaunt of the Rose*, may be taken as a splendid specimen:

> "Richesse a robe of purpure on had—
> Ne trow not that I lie or mad;[2]
> For in this world is none it liche,[3]
> Ne by a thousand dele so rich;[4]
> Ne none so faire: for it full wele,
> With orfraies laid was everie dele;
> And purtraid in the rebaninges,[5]
> Of dukes storeis and of kings.
> And with a bend of gold tassel'd,
> And knoppis fine of gold amiled."[6]

MARBRINUS, or *Marble*, according to Strutt, was a species of cloth composed of parti-coloured worsted, in such a manner as to represent the veins of marble, from whence it received its name; it was thick in substance, and sometimes adorned with figures of animals, &c. It was in use by the Normans.

[1] border.
[2] do not imagine I lie, or am mad.
[3] like.
[4] not any so rich by a thousandth part.
[5] laces laid on robes, embroideries. In this instance the border of the dress is portrayed with stories of kings, as those of the church were with saints.
[6] buttons of gold, enamelled. (See p. 354.)

MARRY-MUFFE. A coarse common cloth. During the plague of 1603 we are told, "he that would have braved it, and been a vain-glorious silken ass all the last summer, might have made a suit of satin cheaper in the plague time than a suit of *marry-muffe* in the tearme time."—*Meeting of Gallants at an Ordinarie*, 1604.

MARTEL-DE-FER. A weapon which had at one end a pick, and at the other a hammer, axe-blade, half-moon, mace-head, or other termination.—*Meyrick.*

MASKEL. A kind of lace made in the fifteenth century.—Halliwell's *Dictionary.*

MASKS. These face-coverings for ladies do not appear to have been worn in this country before the reign of Elizabeth; they were small, and did not, like the modern mask, cover the entire face. See p. 497.

"Wear *masks* for vailes to hide and hold,
As Christians did, and Turks do use,
To hide the face from wantons bold—
Small cause there were at them to muse;
But barring only wind and sun,
Of very pride they were begun.

But on each wight now are they seen—
The tallow pale, the browning bay,
The swarthy black, the grassy green,
The pudding red, the dapple grey;
So might we judge them toyes aright,
To keep sweet beauties still in plight."

Pleasant Quippes for Upstart Gentlewomen, 1592.

French masks are mentioned in Ben Jonson's *Devil is an Ass;* and to "go to the play and see a little of the vanity through her *mask*," is as characteristic of a fashionable lady in the same author's *Staple of Newes.* During the reign of Charles II. no lady attempted to visit the theatre without one; and, in fact, few but *demireps* did visit them. They are frequently mentioned by the dramatists of that period: *ex. gr.*

"Half-wits and gamesters, and gay fops, whose tasks
Are daily to invade the dangerous *masks.*"

Prologue to Valentinian, 1685.

"In this side-box she'll sit; I'll mak't my task
Before you all to strip her of her *mask.*"

Prologue to the Unnatural Mother, 1698.

Fig.278.

Douce says, that the vizard masks, or those that covered the entire face, were held in the teeth by means of a round bead fastened on the inside. In the time of Anne, and during the early part of the eighteenth century, they were used by ladies in riding out, and were appended to the side by a string; as exhibited in fig. 278, from a print dated 1743.

MASSUELLE, or *Masnell.* A mace or club, mentioned frequently as dealing heavy blows on the helmet, in the romance of *Richard Cœur de Lion*, printed by Weber:

"Forth he toke a *masnell*,
A stroke he thought to be set well
On his helme, that was so strong,
Of that dente the fire outsprong."

Of Richard himself we are told, that when on horseback, he had on one side of his saddle

"his axe of steel,
By that other side his *masnel*."

MATCH-BOX. A tin box, in which light was carried by a musqueteer before the use of the flint.

Fig. 279.

MATCH-LOCK. A gun, distinguished from the fire-lock by the match or tow being brought down upon the pan, as in the arquebus, instead of the fire being obtained from flint and steel.

MAUL. A heavy mallet with a leaden head, carried by soldiers as early as the Norman times, and by mounted warriors in the Bayeux Tapestry (fig. 279).

Fig. 280.

MAUNCH. The heraldic sleeve, which is evidently intended for those worn during the Norman period. See cut p. 81.

"*Mangys* be called in armys a sleve,"

says the *Boke of St. Albans;* and the arms of Hastings (fig. 280), as exhibited on the tomb of William de Valence, Earl of Pembroke, in Westminster Abbey, *or*, a maunch *gules*, depicts their form. (Planché's *British Costume*, Lower's *Curiosities of Heraldry.*)

MENTONNIÈRE. A covering for the lower part of the face and neck, screwed on to the placcate in the tournament, and having on one side a perforated door, fastened by a hook, to enable the wearer to obtain breath freely between each course. See fig. 281.

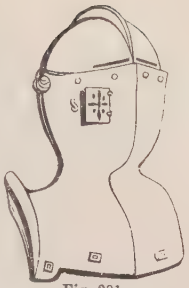


Fig. 281.

MERKINS. Ladies' false hair. "The perukes of the gallants, and the *merkins* of the madams," are noticed in Jordan's *London in Luster*, 1679. It hung down on each side of the face in curls, gradually increasing in size as they descended; and may be seen fig. 183, p. 519.

MINEVEER. A valuable fur (see VAIR), much worn by nobles in the middle ages. In *Sir Percival of Galles* (a romance of the fourteenth century), the young son of Percival, who has been brought up in a wood by his mother, in order that he should never see a tournament or know arms, as his father was killed in one, is reproached by his mother for not paying proper respect to three knights of the king's court he meets in the wood; and he asks,

> "If I should a knyghte kenne,
> Telles me wharby;"

and his mother "schewede hym the *menevaire*" in their hoods, by which he might in future guess the rank of the wearer.

MISERICORDIA. A small pointed dagger; so called because the knights obliged their antagonists to call for mercy when unhorsed, before using it in the judicial combat; or else from its inflicting the *mercy stroke*, as it was termed, which deprived the wounded of life. Its form and use is depicted in fig. 282, copied from an illuminated MS. of the fifteenth century, formerly in the possession of G. Hibbert, Esq., representing *la manière de faire champ à l'outrance*.

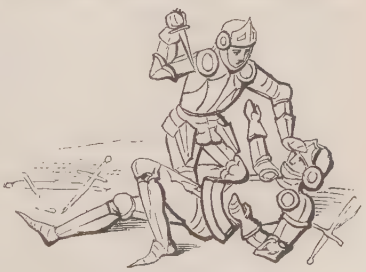


Fig. 282.

> "The Richmond born down there was:
> On him arrested the Douglas,
> And him reversed, and with a knife
> Right in that place reft him of life."
>
> Barbour's *Bruce*, b. 16.

MITRE. The original form of the mitre gave it the appearance of a round cap, with the natural depression in its centre, since magnified into a cleft (see cut, p. 83). To this were appended the *ansulæ*, which appear to be part of the cap in the curious example here given from Willemin's *Monumens Français Inédits*. They were always retained, and sometimes formed of metal, and secured to the mitre by a hinge, as on the splendid one formerly belonging to Cornelius O'Deagh, Bishop of Limerick, 1418, engraved in the *Archæologia*, vol. xvii. In the thirteenth century an acutely-pointed form was taken by the mitre, and the circlet or rim was very narrow, as seen upon an effigy of that period in the Temple Church, London (fig. 284). This form continued with a little variation during the fourteenth century, as may be seen in fig. 285, from the effigy of Godfrey Giffard, Bishop of Worcester, died 1301, who is buried in Worcester Cathedral. His mitre stretches out from the sides of the head, and the central cleft does not immediately begin at the rim; the mitre is also richly jewelled, and the clergy now rendered themselves obnoxious to satire by the splendour of their garments, and particularly their jewelled mitres: see p. 145. For another specimen of a mitre we must refer to the cut on p. 143. The bowed mitre, as now worn, was a late invention; and is seen upon Bishop Harsnett, p. 322. Pugin says that bishops used three kinds of mitres: 1st, the *simplex*, of plain white linen; 2d, the *aurifrigata*, ornamented with gold orphreys; 3d, the *pretiosa*, enriched, as its name implies, with gold and jewels in the most sumptuous manner, to be used at high feasts. He also tells us that its cleft signifies knowledge of the Old and New Testament, the front signifying one, the back the other, and its height the eminence of knowledge a bishop should have. At this rate the old or original mitre had no meaning!

Fig. 283.

Figs. 284.

285.

MITTENS. Countrymen's gloves: see p. 134. They were sometimes made without separate fingers. The third Shepherd in the *Coventry Mystery* of the Nativity, offers his mittens, with an exquisite simplicity, to the infant Redeemer:

> "Have here my *myttens*, to put on thy hands;
> Other treasure have I none to present thee with."

MOCHADO. A manufacture of silk, sometimes called mock-velvet, much used in the sixteenth and seventeenth centuries. It is alluded to in the following list of stuffs given in Taylor's *Praise of Hempseed* (temp. James I.):

> "Alas! what would our silk mercers be,
> What would they do, sweet hempseed, without thee?
> Rash, taffeta, paropa, and novato,
> Shagge, filizetta, damaske, and *mochado*."

MOKADOR, or *Muckender*. A bib. See BAVARETTE and BIGGON. In one of the *Coventry Mysteries*, where Christ disputes with the doctors in the temple, one of them exclaims,

> "Go home, little babe, and sit on thy mother's lap,
> And put a *mokador* before thy breast;
> And pray thy mother to feed thee with the pap:
> Of thee for to learn we desire not to lest."

The word is also applied to a handkerchief. See Halliwell's *Dictionary*.

MOKKADOES. A woollen cloth. *Tufted mokkadoes* are mentioned temp. Elizabeth.

MONMOUTH CAP. See HEAD-DRESS. The Monmouth cap was worn by sailors, as appears from the following quotation in the notes to the last edition (Collier's) of Dodsley's *Old Plays:*

> "With *Monmouth cap*, and cutlace by my side,
> Striding at least a yard at every stride,
> I'm come to tell you, after much petition,
> The Admiralty has given me a commission."
>
> *A Satyre on Sea Officers*, by Sir H. S, published with the Duke of Buckingham's *Miscellanies*.

MORDAUNT (*Fr.*). The tongue of a buckle. (*Mordeo*, Lat.)

> "The *mordaunt*, wrought in noble gise,
> Was of a stone full precious."
>
> *Romaunt of the Rose*, l. 1095.

MORIAN. A helmet introduced in the early part of the sixteenth century. For specimens see p. 281. figs. 3 and 4.

MORNE. The head of a tilting-lance (see that word), having its point rebated, or turned back, to prevent injury to the knight's opponent. Fig. 286 is copied from one carried by a knight arrayed for the tournament, in the *Triumphs of Maximilian*.

286.

MORNETTES, or little *Mornes*. The term applied to the points of the coronel. See CORONEL.

MORNING-STAR, or *Holywater-sprinkle*. See cut, p. 287.

287.

MORRIS-PIKE. A species of long pike, borrowed from the Moors, and properly termed *Moorish*-pike, much mentioned in the reigns of Henry VIII. and Elizabeth. Our specimen (fig. 287) is copied from the head of one engraved by Skelton.

MORSE. The clasp or fastening of the cope; from the Latin *mordere*, to bite. It was generally of rich goldsmith's work, and two specimens of various patterns are engraved (fig. 288) from a beautifully illuminated manuscript *Life of the Virgin*, executed in the fourteenth century, at present belonging to the library at Soissons.

Fig. 288.

MOTON. A small plate covering the armpits, seen upon the effigy of Sir Thomas Peyton, p. 280.

MOULINET. (See cut p. 222.) Used by cross-bowmen to wind up their bows. That part appearing above the girdle, in the figure to the left on the above page, was a hollow tube affixed to the top of the handle of the cross-bow, and having a firm hold upon it; to the cords which hung from this portion two hooks were attached, which, on being wound up by the handles, pulled the bow-string in its place, the bow being firmly held by the foot placed in the stirrup at the bottom, as shewn in the second figure of the cut.

MOUSTACHE, originally spelt *mouchatoes* (see HAIR-DRESSING). Tufts of hair on the upper lip.

> "Monsieur Bravado, are you come to outface,
> With your *mouchatoes*, gallants of such place."
>
> Hutton's *Follies Anatomie*, 1619.

Fig. 289.

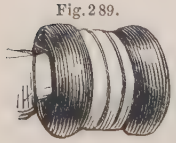


Fig. 290.

MUFF. A warm covering for the hands. It does not appear to have been used in France before the time of Louis XIV., and was thence imported into this country temp. Charles II. It was worn very small; and two specimens of that time are given (figs. 289, 90), from tapestry in the possession of T. Crofton Croker, Esq.: the first is of yellow silk (probably thickly wadded), and edged with black fur; the second,

of white fur decorated with black tails, is further ornamented with a blue bow. They were not long confined to the ladies; but are mentioned, as worn by gentlemen, in 1683 (see p. 351), and were slung round the neck by a silk riband (see cut, p. 350). Feathered muffs are mentioned in Anstey's *New Bath Guide*, and became fashionable in George III.'s reign.

MUFFETTEE. A small muff worn over the wrist.—Halliwell's *Dictionary*. A wristband of fur or worsted worn by ladies.

MUFFLER. Douce, in his *Illustrations of Shakspere*, has been so explicit in description and illustration of this article of female dress, that I need do no more than refer to that work. He says, "The term is connected with the old French *musser* or *mucer*, to hide; or with *amuseler*, to cover the *museau*, or muffle; a word which has been indiscriminately used for the mouth, nose, and even the whole of the face; hence our *muzzle*." He engraves nine varieties of this article of dress, selected from German engravings; to which we must refer the reader, as also to p. 246 for one of the time of Henry VIII. Notices of its general use occur in the course of this volume, p. 261, &c.

MUSKET. A long heavy gun introduced from Spain, and which eventually displaced the arcubus and hackbut. It is represented in fig. 291, from a Dutch print by L. Gheyn, temp. James I., which shews the mode of firing, the use of the rest (rendered necessary by the weight of the piece), and the bandoleers, bullet-bag, powder-flask, and the match-cord or twisted tow with which it was fired.

Fig 291.

MUSKETOON. A smaller kind of musket, as its name implies.

MUSKET-REST. A staff with a forked head to rest the musket on when fired, having a sharp iron ferule at bottom to secure its hold in the ground. They were carried by the soldier in the right hand, or held by a looped riband tied beneath the fork. See p. 339.

MUSLIN. A thin fabric of eastern manufacture, which, according to Marco Polo, takes its name from Mosul or Moosul, a large town in Turkish Asia, where it was first made.

MUSTARDEVELIN, or *Mustardvillars*. A mixed grey woollen cloth, often mentioned by writers of the fifteenth and sixteenth centuries. Mustardevillers and mustardevillin are noticed in writings of the middle ages; and Meyrick says, that Elmham mentions a town near Harfleur, which he calls by a similar name, and which is probably Montiguliers, where it was first manufactured.

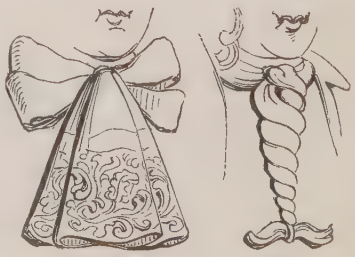
MUSTILER. Armour for the body, of a particular kind of cloth, mentioned in the *Rules for the Tournament*, temp. Edward I., quoted by Meyrick, vol. i. p. 152. He considers it "a species of bastard armour for the body, and probably composed of a quantity of wool just sheared from the sheep;" thus partaking of the nature of pourpoint or gamboised coverings.

NANKEEN. A cotton cloth of a yellow colour, natural to the wool of which it is made, imported from China, and named from Nankin, where it is principally made.

NAPKIN. A term frequently used in the sixteenth century for a pocket handkerchief. Headkerchiefs were also so called.

NASAL. That part of a helmet which covered the nose. See cuts, pp. 84, 85, 87, 149. It was disused in the twelfth century, probably for the reason noticed p. 89.

NECK-CLOTH. This succeeded the ruff and band, and was generally worn during the reign of Charles II., by whom it was introduced from France. The ends were of rich lace, and fell in a broad fold over the chest, as in fig. 292; others were twisted, like fig. 293. The latter was called a *Steinkirk*, and is often named, by writers of that and the succeeding reign.



Figs. 292. 293.

"The modish spark may paint and lie in paste,
Wear a huge *Steinkirk* twisted to the waist."
Prologue to First Part of Don Quixote, 1694.

Our specimens are both copied from prints temp. Charles II. The laced ends afterwards became larger, and were, in the succeeding reign, drawn through the button-hole of the waistcoat.

NECKLACE. See CARCANET. The earliest ornaments for the neck worn by ladies on monumental effigies is a simple double chain of gold, like that worn by the wife of Sir Humphrey Stafford (1450), in Bromsgrove Church, Worcestershire, engraved by Hollis. Perhaps as fine an example of the necklace of the fifteenth century as can be instanced is seen upon the effigy at Blickling, engraved p. 235. The simpler necklace and pendant is fig. 3 of the group p. 182, and on the figure of Joan Skerne, p. 183. Lady Say (p. 207) wears a magnificent necklace. During the reigns of Henrys VII. and VIII. it frequently assumed the form of a jewelled collar, with a central pendant, as worn by a lady of the Arden family, p. 534. Anne Bullen, engraved p. 243, appears in a simple row of pearls, with a larger one pendent in the centre; and Queen Catherine Parr, p. 244, has similar ones hanging at regular intervals all round the neck. In the reign of Elizabeth it was not uncommon to wear several, and to allow them to hang to the waist, where they were looped to the girdle. Elizabeth wears one of this kind in the cut given on p. 517; and the portrait of the Countess of Bedford, during the same reign, exhibits that lady in a most magnificent one of lozenge-shaped groups of jewels, hanging round her shoulders and gathered in a festoon at her breast, from whence it hangs in an elegant loop to the waist. Anne of Denmark, wife of James I., wears several round her neck, as well as a large band of four rows of pearls, descending like a baldrick from the right shoulder to the waist on the left side. The Countess of Somerset (p. 294) has a richly jewelled necklace. But the great display of these articles ceased in the next reign, and may be said to have entirely disappeared during the Protectorate; nor were they afterwards scarcely ever worn in greater profusion than at present.

NETHER-STOCKS. The original term for the stocking. Stubbes, in his *Anatomy of Abuses*, 1583, says, "Then have they nether-stockes or stockings, not of cloth, though never so fine, for that is thought too base; but of jarnsey, worsted, cruel, silk, thread, and such like, or else at least of the finest yarn that can be got; and so curiously knit, with open seams down the leg, with quirkes, and clocks about the ancles, and sometimes, haply, interlaced with gold or silver threads, as is wonder to behold." He complains of their price, being "twenty shillings or more, as commonly it is;" and their costliness has been noticed p. 264, &c.

NICED. A breast-cloth; a light wrapper for the breast or neck.—Halliwell's *Dictionary*.

NIFLES. A sort of veil.—*Strutt.* Mentioned in an act 3 Edward IV.

NIGHT-CAP. Elderly gentlemen and others, in an undress, wore wrought night-caps during the reign of the Tudors, when they may be said to have been generally adopted, as they are frequently mentioned by the writers of that period. "A night-cappe of blacke velvett embrowdered" is named in an inventory of the palace of Greenwich temp. Henry VIII. Harleian Mss. 1412; and Davies, in his *Epigrams*, thus mentions them:

> "The gull was sick, to shew his *night-cap* fine,
> And his wrought pillow overspread with lawn.
>
> When Zoylus was sick, he knew not where,
> Save his wrought *night-cap*, and lawn pillowbear;—
> Kind fools! they made him sick that made him fine."

Fig. 294.

They are frequently seen upon portraits of this era. Lord Howard of Effingham wears one, p. 262, and Lodge's series of portraits will furnish others. Charles I. is in some portraits represented in one; and a specimen is engraved (fig. 294) from a print of 1641, which is elegantly edged with lace, and wrought all over with embroidery upon the silken stuff of which it is composed. They were worn of plain velvet during the Protectorate, similar to those so universally seen in portraits of the early part of the eighteenth century, when gentlemen appeared in an undress, and without the wig so generally worn.

NIGHT-RAIL. A night-dress for ladies. In Middleton's *Mayor of Quinborough* it is said, "Books in women's hands are as much against the hair, methinks, as to see men wear stomachers or *night-railes*." And in a song in Durfey's collection (*Twangdillo*) is the line,

> "Her gown was new-dyed, and her *night-rail* clean."

Horne Tooke, in his *Diversions of Purley*, says, "a woman's night-rail, in the Anglo-Saxon pæzel, is the diminutive of pæz or *ray*, the past tense of ppizan, *to cover*, *to cloak*. They were worn at daytime in the streets in the reign of Anne. "Amongst many other ridiculous fashions that prevailed in this country, since the reign of Queen Anne, was that of the ladies wearing bed-gowns in the

streets, about forty years ago. The *canaille* of Dublin were so disgusted with this fashion, or perhaps deemed it so prejudicial to trade, that they tried every expedient to abolish it. They insulted in the streets and public places those ladies who complied with it, and ridiculed it in ballads. But the only expedient that proved effectual was, the prevailing on an unfortunate female, who had been condemned for a murder, to appear at the place of execution in a bed-gown."—Walker's *Historical Memoirs of the Irish Bards*, 1818.

OLDHAM. A cloth, so called from its original place of manufacture, a town in Norfolk. It was of coarse construction, and Norwich its principal place of fabrication, temp. Richard II.

ORARIUM. A scarf affixed to the crozier, and in use as early as the thirteenth century, as it appears upon an effigy of a bishop of that period in the Temple Church, London (fig. 295). It is represented as plaited over the staff of the crozier in a curious painting of Abbot William de Bewold, which was formerly in the church of Wood-Bastwick, Norfolk, but which was destroyed in the year 1707. It is engraved fig. 296. The word was also used for the priestly scarf or stole, and for the border or hemming of a robe.

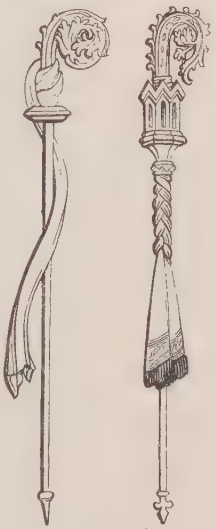


Fig. 295. Fig. 296.

ORIELLETTES. Pieces of movable plate, covering the ears, and fixed on the open coursing or tilting-helmet. They were fastened upon it with a hinge, so that they might be lifted up ; a strap was placed beneath them to secure the helmet under the chin. They were sometimes perforated at the sides in a circular ornament (as in the instance given, fig. 297), to enable the wearer to hear more distinctly.

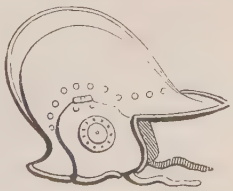


Fig. 297.

ORLE. The wreath or chaplet surmounting or encircling the helmet of a knight (see p. 221). It was originally composed of two bands of silk twisted together, and tinctured of the principal metal and colour of his arms ; upon this was placed the crest of the knight (see cut upon p. 480) ; and it is still used by heralds for that purpose in armorial bearings.

ORPHREYS. Gold embroidered work, cloth-of-gold. (Lat. *aurifrigium.*) The golden bands fastened or embroidered on chasubles, copes, and vestments. The apparel of the amice and alb. Fringes or laces appended to the garments, as well as the embroidered work upon them, were so termed. For the general use of the word see the quotation from Chaucer, describing the robe of Riches, under MANTLE, p. 560.

OSNABURG. A coarse linen, manufactured at, and named from, that province in Hanover.

OUCH, or NOUCH. A jewel.

> " A coroune on her head they han y-dressed,
> And sette her full of *nouches* great and smal."
>
> Chaucer's *Clerkes Tale.*

Mr. Tyrwhitt, in his Glossary to Chaucer, considers *nouches* the true word, and *ouch* a corruption. He says it is written in the inventory of the effects of Henry V., *Rot. Parl.* 2 H. 6 n. 31: "Item, 6 broches et *nouches* d'or garniz de divers garnades pois 31*d.*, d'or pris 35*s.*" *Nuschin*, in Teutonic, signifies fibula, a clasp or buckle. As some of the most useful adjuncts to dress, they were ornamented with jewels, by which means the name by degrees may have been extended so as to include several other sorts of jewels. In the above extract from Chaucer, it is plain that a jewel, or small group of them, was meant.

> " And they were set as thick of *ouchis*
> Fine, of the finest stones fair,
> That mene reden in the lapidaire."
>
> Chaucer's *House of Fame.*

PAINT. The custom of painting the face is of such high antiquity that the researches in Egypt shew its constant use in that highly-civilised nation four thousand years ago. In the classic ages it was much used, and the Roman ladies were in no degree sparing of cosmetics of all kinds, and complexions of all shades. Its use does not appear common among ladies in this country until the middle ages,—our early ancestors using it merely to decorate the body fancifully in the taste of modern savages. During the sixteenth and seventeenth centuries its use excited the ire of the moralists, and it is noticed by Stubbes and other writers of that age. The author of *England's Vanity*, 1683 (quoted p. 316), is particularly severe on the subject, ending his tirade with "the French have a good litany,—'From beef without mustard, a servant which over-

values himself, and *from a woman which painteth*, good Lord, deliver us." The painting of naked breasts and shoulders has also been noticed by this author; and a town beau is described by Durfey "with his *paint* and his powder and patch."

Fig. 298. Fig. 299.

PALETTES. Plates which covered the armpits, sometimes highly ornamented and circular, as in fig. 298, from the brass of Sir Thomas Swinborne, 1412, in Little Horkesley Church, Essex, engraved by Waller. In this instance they are enamelled with the red cross of St. George, on a white ground. In the drawing of Thomas Montacute, Earl of Salisbury (Harleian Mss. 4826, fifteenth century), they take the form of reversed shields, and are secured to the plate beneath by arming points (fig. 299). See cut of Sir J. Drayton, p. 218.

PALL. Fine cloth used for the robes of nobles. From *pallium*, a cloak? In the last edition of Warton's *History of English Poetry* (1840), vol. i. p. 169, we are told that "anciently *pallium*, as did *purpura*, signified in general any rich cloth. Thus there were saddles de *pallio* et ebore, a bed de *pallio*, a cope de *pallio*, &c. See Dufresne, *Lat. Gloss.* v. *Pallium*, and *Pellum* its corruption. In old French to cover a hall with tapestry was called *paller*." In *Florice and Blancheflour* (fourteenth century) we are told,

> "The porter is proud withall;
> Every day he goeth in *pall*.
> Princes proud in *pall*."
>
> Minot's *Poems*, 1352.

> "The knyghte offe his mantille of *palle*,
> And over his wyfe he lete it falle."
>
> *Sir Degrevant.*

> "Sometime let gorgeous Tragedy
> In sceptred *pall* come sweeping by."
>
> *Milton.*

And in an old Christmas carol, quoted by Hone in his *Ancient Mysteries*, we are told that the infant Saviour

> "Neither shall be clothed in purple or in *pall*,
> But in fine linen as are babies all."

PALTOCK. A short garment; a sort of doublet; a close jacket like a waistcoat. "They have a weed of silk called a *paltock*, to which their hosen are fastened with white latchets."—Author of the *Eulogium* (temp. Rich. II.).

PANACHE. A group of feathers on the apex of the helmet. See p. 220.

PANES. Openings or slashes in dress to shew the garments beneath, or for the insertion of other colours in silks or rich stuffs which were drawn through them. The *pane* of a window is perfectly analogous, and of the same origin. To "prank" the breech with "tissued *panes*" is mentioned as a fashionable custom by Bishop Hall, in his *Satires*, 1598. They were confined to the rich, owing to their expensive character. The fashion was carried to a great extreme in Switzerland, as may be seen in the works of their artists who delineated the gentlemen and soldiers of the day. Coryat, in his *Crudities*, 1611, notices this. He says, "The Switzers weare no coates, but doublets and hose of *panes*, intermingled with red and yellow, and some with blew, trimmed with long puffes of yellow and blue sarcenet rising up between the panes." In Hans Burgmair's series of cuts, representing the *Triumph of Maximilian*, many fine examples of this ornamental dress may be seen. Hose "*paned* with yellow drawn out with blue," are mentioned in *Kind Hart's Dream*, 1592.

PANIERS. Large shields formed of twisted osiers (like a hurdle or the paniers of a horse), used for the protection of archers, who stuck them in the ground before them.

PANTOBLES. Pantofles, or slippers. See Boots, &c. "Give me my *pantobles*," says Queen Elinor, in Peele's play of *King Edward I.*, 1593.

PARTIZAN. A weapon introduced in the reign of Henry VIII. See cut p. 289. The lower part of the blade was crescent-shaped, and it was sometimes richly inlaid and ornamented, or pierced with openwork.

PARTLET. A gorget for women. "Dame Partlet the hen" occurs in Shakspere; and the Pedlar in Heywood's *Four P.'s* notices them as women's wear. A partlet was a neckerchief, gorget, or rail, say the old dictionaries; but Minsheiu adds, "*Partlet*, mentioned in the statute 24 Henry VIII. c. 13, seemeth to be some part of a man's attire, viz. some loose collar of a doublet, to be set on or taken off by itself, without the bodies, as the picadillies now a daies, or as men's bands, or women's neckerchiefs, which are in some places, or at least have been within memorie, called *partlets*."

They are noticed as worn by men in Hall's *Satires*. See the passage, p. 267, and note.

PASSE-GARDES. The ridges on the shoulder-plates to turn the blow of a lance. See cut, p. 282.

PATCHES. For some notice of this fashion see p. 296; and for an engraving of several see p. 304. Glapthorne, in his *Lady's Privileye*, 1640, says, "Look you, signor, if 't be a lover's part you are to act, *take a black spot or two*. I can furnish you; 'twill make your face more amorous, and appear more gracious in your mistress' eyes."

"Some ladies who do wear
Their women-like black *patches*, to set them off."
The City Match, 1639.

In *England's Vanity*, 1683, its author declares these black patches are "the very tokens of death;" and says of the coach and horses engraved p. 304, "methinks the mourning-coach and horses all in black and plying in their foreheads, stands ready harnessed to whirl them to Acheron, though I pity poor Charon for the darkness of the night, since the moon on the cheek is all in eclipse, and the poor stars on the temples are clouded in sables, and no comfort left him but the lozenges on the chin, which if he please he may pick off for his cold." In the early part of the last century, according to the *Spectator*, patches indicated the political opinions of the fair wearers. For other notices see p. 366. In the *New Bath Guide* "velvet patches *a-la-grecque*" are mentioned.

PATRONS. Boxes to hold pistol cartridges.

PATTENS. The old patten was shaped like the modern clog. The ringed patten is not older than Anne's time. That the tongue run on pattens, was a saying as old as the sixteenth century, to denote garrulity.

"Had ye heard her, how she begun to scold,
The *tonge it were on patens*, by him that Judas solde."
Gammer Gurton's Needle.

PAULDRONS. The shoulder-pieces of plate.

PAVADE. A long dagger.

"Ay by his belt he bare a long *pavade*."
Chaucer's *Reve's Tale.*

Fig. 300.

PAVISE. A large shield, covering the whole body, having an inward curve, with a pointed end fastened in the ground, and managed by a pavisor or soldier, who attended to it, and who was placed in front of an archer. See fig. 300, from a MS. of the fourteenth cent.

PAVON. A peculiarly-shaped flag, like a right-angled triangle. See cut, p. 119.

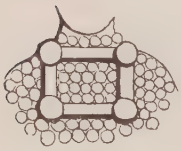


Fig. 301.

Fig. 302.

PECTORAL. A covering for the breast of a soldier, as seen in fig. 301, from the Bayeux Tapestry. It was also used by the clergy; and the term, according to Pugin, was applied to the morse, the front orphrey of the chasuble, and to the apparel of the alb and tunic. A specimen is given (fig. 302) from the effigy of Godfrey Giffard, Bishop of Worcester, who died 1301, from his effigy in Worcester Cathedral, engraved by Stothard.

PELISSE (see page 65). A garment of fur; a loose outer garment.

PELLARD. A garment like a super-tunic.

PELLES. Furs. In the 25 *Coventry Mystery*, the two doctors who appear with Caiaphas are "array'd with *pellys* afryr the old gyse, and furred cappys on their hedys."

PENCEL, or Pennoncel. The narrow ribbon-like flag at the head of a lance; a diminutive of *pennon*.

PENISTONES. A species of cloth.

PENNER. A pencase, usually of ornamented construction, and carried in the girdle, as in the figure of a monk engraved p. 214. In the inventory of the goods of Henry V., *Rot. Parl.*, 2 H. 6, n. 15, m. 13, is mentioned "un penner et 1 ynkhorn d'arg dorrez;" and again, m. 20, "1 pennere et 1 come covert du velvet bloy." The penner and inkhorn were frequently connected by a string, which was passed over the girdle, and thus allowed them to hang securely, as seen on the figure above alluded to. Mr. Shaw, in his *Dresses*

and Decorations, has engraved an interesting relic of this description: it is the penner, which, as tradition affirms, was left at Waddington Hall by Henry VI., during his wanderings in Yorkshire, after the fatal battle of Towton. It is of *cuir-boulli*, or leather, softened by heat, and impressed while in that state with ornamental designs. The lion of England and the crowned rose are those seen upon this penner, which is internally divided into one small and two large compartments. The brass of William Curteys, a notary, 1490, in Cotman, has at the girdle the penner and inkhorn, indicative of his profession.

PENNON. A small flag at the head of a knight's lance. See cuts pp. 53, 85.

PEPLUS. A sort of coverchief worn upon the head, and wound round the neck, sometimes concealing the lower part of the face, as seen in fig. 1, p. 81, derived from the Roman *peplum*.

PERIWIGS are first mentioned in the reign of Elizabeth; and Stow informs us they were brought into England about the time of the massacre of Paris. They are noticed as worn by ladies in Middleton's *Mad World, my Masters*, 1608. About 1595, when they were commonly worn, it was dangerous for children to wander, as it was common for them to be enticed to private places, and deprived of their hair for the manufacture of such articles. In Hall's *Satires*, 1598, mention is made of a courtier who loses his *periwinke* by a gust of wind in lifting his hat to bow. In the notes to Singer's edition is a quotation from Baret, under "feather," in which this fashionable folly is ridiculed. "Pluma," says he, "is a feather worne in hatts or caps, and also the curled bush of frizzled heare wherewith lusty gallants of late would seem to counterfeit this jolly feather; and as this fine frizzled hair is more fit for women than for modest men, so the wearing of a feather, methinke of both, is more tolerable in warriors than women; for it hath some show of valiant courage in capitaines and lusty souldiers, but in women it smelleth somewhat of vanitie." Sir John Harrington has an epigram, b. i. 66, on Galla's goodly periwigge; and there are two others to periwiggians in Hayman's *Quodlibets*, 1628. And in Beaumont and Fletcher's *Cupid's Revenge*, one of the characters says: "I bought him a new periwig, with a (love) lock at it."

> "Her sumptuous *perewig*, her curious curles,
> Her high-prized necklace of entrailed perles."
> *Micro-cynicon*, 1599.

"These *perriwigs*, ruffes armed with pins;
These spangles, chaines, and laces all;
These naked paps, the devil's ginnes,—
To worke vain gazers painfull thrall."

Pleasant Quippes for Upstart New-fangled Gentlewomen, 1596.

In the time of Charles the Second enormous periwigs were worn, which were introduced in France during the reign of Louis XIV., who never appeared without one. A specimen of one worn by an *officier du roi* is given (fig. 304) from an engraving by Le Pautre; the ends of this periwig are tied with ribands. A letter from the Comte de Comminges, ambassador from France, relates that, during the heat of the sun, Charles II. while at Chatham, took off his peruke and his doublet (pourpoint). For an engraving of that worn by Charles and his courtiers, see p. 319. The fashion of combing these articles has been already noticed (see COMB); and in Wycherley's play, *Love in a Wood, or St. James's Park*, 1672, an exquisite says, "If she has smugg'd herself up for me, let me prune and flounce my *perruque* a little for her; there's ne'er a young fellow in the town but will do as much for a mere stranger in a playhouse." And, in 1698, Misson in his *Mémoires et Observations en Angleterre*, says of the gentlemen, that "their *perruques* and their habits were charged with powder, like millers, and their faces daubed with snuff." And Tom Brown, in his *Letters from the Dead to the Living*, has given us an admirable description of beaux of the early part of the eighteenth century: "We met three flaming beaux of the first magnitude; he in the middle made a most magnificent figure,—his *perriwig* was large enough to have loaded a camel, and he bestowed upon it at least a bushel of powder, I warrant you.

Fig. 304.

Fig. 305.

His swordknot dangled upon the ground, and his steinkirk, that was most agreeably discoloured with snuff from top to bottom, reach'd down to his waist; he carry'd his hat under his left arm, walk'd with both hands in the waistband of his breeches, and his cane, that hung negligently down in a string from his right arm, trail'd most harmoniously against the pebbles, while the master of it, tripping it nicely upon his toes, was humming to himself." These immense wigs, as noticed p. 346, contrast

most absurdly with armour—witness fig. 305, copied from Kneller's portrait of George, Earl of Albemarle. Wigs were often too valuable to be sacrificed in a quarrel: thus Swift says,

> "Triumphing Tories and desponding Whigs
> Forget their feuds, and join to save their *wigs*."

And this led to a curious branch of robbery, noticed by Gay, in his *Trivia*, who cautions those walking the streets of London to be careful of their wigs, as they were liable to be stolen from the head. A less cumbrous article, termed a peruke, came into fashion in the time of Charles II., and were called *travelling wigs*. Holme, in his *Academy of Armory*, 1684, has engraved one "having the side or bottom locks turned up into bobs or knots tied up with ribands." He also calls it "a *campaign* wig," and says, "it hath knots or bobs, a *dildo* on each side, with a curled forehead" (fig. 306). These dildos, or pole-locks, when hung from the centre of

Fig. 306.

Fig. 307.

Fig. 308.

"the long periwig," as delineated by the same author (fig. 307), are no doubt the origin of the pig-tail. The plain peruke was made to imitate a real head of hair, and is so called by Holme, as well as "a short bob." For the usual form of wigs worn during the last century, I must refer to the cuts given in the historical part of this volume, and to the works of Hogarth and other painters, adding here merely a few examples of the more singular kind which came into fashion about the middle of the century. In 1772 the Macaronies wore wigs similar to fig. 308, with a large toupee, noticed as early as 1731, in the play of the *Modern Husband:* "I meet with nothing but a parcel of *toupet* coxcombs, who plaster up their brains upon their periwigs," alluding to the pomatum with which they were covered. Those worn by the ladies in 1772 are given fig. 309, shewing the rows of curls at the sides. The pig-tails were worn hanging down the back, or tied up in a knot behind, as in fig. 310. About 1780 the hair which formed it was allowed to

Figs. 309. 310. 311.

stream in a long lock down the back, as in fig. 311, and soon afterwards was turned up in a knot behind; see cut, p. 521. Towards the end of the century, the wig, as a general and indispensable article of attire to young and old, went out of fashion.

PERSE (*Fr.*). Sky-coloured or bluish grey.

PETRONEL. A fire-arm (see p. 340), so called from being placed on the chest (*poitrine*).

PETTICOAT. At the close of the fifteenth century men wore these articles beneath the longer *coat* or gown, this term being used to denote the smaller one: see p. 231. Their use by ladies need only be hinted at; but as they were worn with open gowns, they were usually richly decorated: see cut, pp. 384, 9. "My red velvet *petticoat* that I was married in" is mentioned in *Eastward Hoe*, 1605.

> "I will give thee a bushel of seed pearle
> To embroider thy *petticoat*."
>
> D'Avenant's *Just Italian*, 1630.

Petticoats of mail are noticed in the year 1437, as still worn by soldiers. See cut p. 282.

Fig. 312.

PHEON. A barbed javelin, carried by sergeants-at-arms in the king's presence as early as Richard I.'s time. It is still used as a royal mark, and called the *broad R*—a corruption of broad arrow. It is also used in heraldry. A curious specimen (fig. 312) is copied from one in the museum of C. R. Smith. It measures 3 inches across the barb, and is 5½ from point to barb.

PICKADIL. A band, or ruff. Gifford, in his notes to Ben Jonson, says: "*Picardil* is simply a diminutive of *picæ* (Span. and Ital.), a spear-head; and was given to this article of foppery from a fancied resemblance of its stiffened plaits to the bristled points of these weapons." Blount thinks, and apparently with justice, that Piccadilly took its name from "the sale of the small stiff collars so called, which was first set up in a house near the western extremity of the present street, by one Higgins, a tailor." Blount's words in his *Glossographia*, 1656, are: "A *pickadil* is that round hem, or the several divisions set together, about the skirt of a garment, or other thing. Also a kind of stiff collar, made in fashion of a band. Hence, perhaps, the famous ordinary near St. James's, called *Pickadilly*, took its denomination; because it was then the outmost, or skirt, house of the suburbs that way. Others say it took its name from this: that one Higgins, a tailor, who built it, got most of his estate by *pickadilles*, which, in the last age, were much worn in England." Philips, in his *World of Worlds*, 1696, says: "*Pickardil* is the hem about the skirt of a garment—the extremity or utmost end of any thing;" and says that Higgins was "famous for making such old-fashioned garments." So that the word may have originally applied to any cut-work edging; as in Ben Jonson's *Devil is an Ass*,

> "Of that truth of *pickardil* in clothes,
> To boast a sovereignty o'er ladies;"

but have been ultimately devoted to the pointed ruff or band.

PIGACIA. Pointed-toed shoes. See Boots, &c., p. 445.

PIG-TAIL. See Periwig.

PIKE (see Morris-Pike). An implement chiefly used by foot-soldiers, consisting of a single spike, flat as the lance was, and in use from an early period until the reign of George II. We engrave one of the time of Henry VII. (fig. 313), and one of the time of Cromwell (fig. 314), found in the Castle Precincts, Colchester.

313. 314.

PILCHE (*Sax.*). A coat or cloak of skins (*Toga pellicea*, Junius in v.), for winter or bad weather. Ultimately it was made of coarser materials.

> "His coates were fit for the weather;
> His *pilch* made of swines' leather."
> *The Smith, in the Cobler of Canterbury*, 1608.

PILE. The head of an arrow.

PINNER. An apron with a bib *pinned* in front of the dress. Its more modern name is pincloth and pinafore. "A straw hat and *pinner*" is mentioned as a country girl's peculiar dress, in the Prologue to Duffett's *Spanish Rogue*, 1674; and in Swift's lines, quoted p. 481, would appear to be a sort of cap. Randle Holme explains it as "a lady's head-dress, with long flaps hanging down the sides of the cheek." See cut, p. 345.

PINS were in use from an early period, and bone-pins are frequently found in British barrows (fig. 315). Roman pins of the same material are also commonly found in London; and Mr. C. R. Smith has several in his museum, one of which is here engraved (fig. 316). Some magnificent specimens of Saxon pins are engraved in the *Archæological Album*; and one in the possession of Lord Albert Conyngham, found in a barrow at Wingham, Kent, has the stem of brass, and the head of gold, ornamented with red and blue stones and filagree-work (317). A magnificent pin of the fourteenth century is exhibited as fastening the pall on the effigy of John Stratford, Archbishop of Canterbury (died 1348), in the cloisters of Canterbury Cathedral. It is engraved fig. 318, being, like all the rest, one-half the original size. They are frequently mentioned by writers of the middle ages (see p. 144, &c.). We are told of the "joly clerke" Absolon, in Chaucer's *Miller's Tale*, that when he made love to the carpenter's young wife,

Figs. 315. 316. 317. 318.

"He sent her *pinnes*, methe, and spiced ale."

"If she be never so foul a dowdy, with her kelles and her *pinnes*
The shrew herself can shroud both her chekys and her chinnes."
Townley Mysteries.

Silver pins are mentioned in the *Chapman's Song* (Sloane Mss., 2593). The constant use of pins by ladies is noticed in Heywood's *Four P.'s*, and in the *Pinder of Wakefield*, 1559: "My wench, here is an angel[1] to buy *pins*." Pins with pearls in the head of

[1] A gold coin,—value six shillings and eightpence.

them are mentioned in Webster's *White Devil*, 1612; and pins for the hair in Machin's *Dumb Knight*, 1608.

PISNETS. A species of shoe, mentioned by Stubbes temp. Elizabeth. See p. 452.

PISTOL. A light fire-arm, first used in the early part of the sixteenth century. Specimens of pistols, termed *dags*, and the wheel-lock pistol of the time of Elizabeth, are given p. 340.

PLACCARD, or *Placcate*. A stomacher worn by men and women temp. Edward IV. to Henry VIII. inclusive. Hall mentions one worn by the latter sovereign, embroidered with diamonds, rubies, great pearls, and other rich stones. The gown or jacket was worn over it. In armour the term was used to denote the extra plates upon the breastplate, which consisted of two pieces, the upper one covering the breast, and fastened on the breastplate by screws, and the lower one buckled to that. See DEMI-PLACCATE.

PLACKET. A woman's petticoat. It has occasioned some confusion among the Shakspere commentators by being confounded with the placcard or placcate.

PLASTRON-DE-FER. An iron plate, worn beneath the ringed hauberk.

POINTS. Ties, decorated at the ends with pointed aiglets, used to profusion, instead of buttons, for securing the different parts of the dress in the sixteenth and seventeenth centuries. "His *points* being loosened, down fell his hose."—*Shakspere*. "Truss my *points*, sir!"—*Eastward Hoe*, 1605. "This *point* was scarce well truss'd."—*Lingua*, 1607. A specimen is engraved, surrounding the knee, from an Elizabethan portrait (fig. 319). See also p. 305. They were also used in armour: see ARMING-POINTS, PALETTE.

Fig. 319.

POITRAIL, or *Peytrel*. The breastplate.

POKING-STICKS. "Where's my ruff and *poker*, you blockhead?" exclaims Bellafront to her servant, in Dekker's play of the *Honest Whore*, 1604; and "*poking-sticks* of steel" are noted by Autolycus among the contents of his pack. They were used to adjust

the pleats of ruffs. Stow says that they were made of wood or bone until about the sixteenth year of Queen Elizabeth, when they began to be made of steel.

Fig. 320.

POLE-AXE. A weapon, about four feet in length, combining a hatchet, pike, and serrated hammer. It was usually carried by commanders in the fifteenth century. Our specimen (fig. 320) is copied from one held in the hand of Thomas Montacute, Earl of Salisbury. (Harl. Mss. 4826.)

POLEYNS. The knee-cap of plate-armour. See p. 132; see also GENOUILLIÈRES.

POLLETS, or *Epaullettes*. Were small overlapping protections of plate for the shoulders of an armed knight.

POLONESE. A light open gown which came into fashion about 1770, and was worn looped at the sides and trailing behind. See pp. 390, 394.

POMANDER. A ball, or other form, composed of, or filled with, perfumes, worn in the pocket or about the neck.—*Nares*. Autolycus has pomanders in his pack,—*Winter's Tale*, act iv. scene 3. They were used against infection.

PONIARD. A small dagger carried about the person. Its frequent and destructive use is noticed by S. Rowland in his *Looke to it, for I'll stabbe ye*, 1604.

> " There is a humour us'd of late
> By every rascal swagg'ring mate,
> To give the stabbe. I'll stabbe (says he)
> Him that dares take the wall of mee.
> If you to pledge a health denie,
> Out comes his *poniard*—there you lie.
> If his tobacco you dispraise,
> He swears a stabbe shall end your daies.
> If you demand the debt he owes,
> Into your guts a dagger goes."

POPLIN. Silk shot with worsted.

POUCH. A bag, or receptacle, worn by countrymen at the girdle. See p. 269.

"One of them ware a jerkin made of buff,
A mighty *pouch* of canvas at his belt."
Thynne's *Pride and Lowliness.*

POULAINES. Long pointed toes: see BOOTS, &c. They were also imitated in armour: see SOLLERETS.

POULVERAIN. A case containing fine powder for priming, which hung below the bandoleer. See fig. 291, p. 567.

POUR-POINT. A stuffed and quilted doublet. It derived its name from the stitching with which the interior was secured to the exterior cloth. It was in use by civil and military. See pp. 160, 578.

POWDER-FLASK. A receptacle for powder, carried by the side of a soldier who used fire-arms (see fig. 291, p. 567, for an example). They were sometimes splendidly embossed and decorated.

POYNETTS. Little bodkins, or puncheons.—*Cotgrave,* voce *poinçonnet;* Heywood's *Four P.'s* They were worn as *points.*

PRODD. A light kind of cross-bow for killing deer, and in the use of which Queen Elizabeth is said to have been dexterous. A specimen constructed during her reign is engraved from Skelton's *Armour* (fig. 321).

Fig. 321.

PUNGE. A purse. In the romance of *Alexander,* that hero is presented with "a litel *punge,*" which Ellis, in his glossary to that romance, says is thus explained on the margin of the Linc. Inn MS. The Bodleian copy has the same word; but the meaning is clear from other passages of the poem.

PURFILED (*Fr.*). Edged, bordered. The French *pourfiler,* Mr. Tyrwhitt remarks, signifies 'to work upon the edge;' and the English *pur* and the French *pour* are generally corruptions of the Latin *pro.* See p. 144.

PURL. The pleat or fold of a ruff or band. "I have seen him sit discontented a whole play, because one of the *purls* of his band was fallen out of his reach to order again."—*Amends for Ladies*, 1618. "My lord, one of the *purls* of your band is, without all discipline, fallen out of his rank."—*The Fatal Dowry*.

PURPLE. A strange mixture of phrases occurs in the poems of the middle ages; *pourpre gris*, grey crimson, is mentioned in the *Lay of Sir Launfal*. "The old French writers speak also of *pourpre* and *écarlate blanches* (white crimson), of *pourpre sanguine* (sanguine crimson); and in the *Fabliau de Guatier d'Aupais* mention is made of *un vert mantel porprine* (a mantle of green crimson). Hence M. Le Grand conjectures, that the crimson dye being, from its costliness, used only on cloths of the finest manufacture, the term *crimson* came at length to signify, not the *colour*, but the *texture* of the stuff. Were it allowable to attribute to the weavers of the middle ages the art, now common amongst us, of making what are usually called *shot* silks (or silks of two colours predominating interchangeably, as in the neck of the drake or pigeon), the contradictory compounds above given, *white* crimson, *green* crimson, &c., would be easily accounted for."—Note in Way and Ellis's *Fabliaux*.

PURSE. See Aulmoniere, Gipciere, &c. The leathern one engraved p. 505, calls to mind the young wife in Chaucer's *Miller's Tale*,

> "By her girdle hung a *purse* of leather,
> Tasselled with silk, and perlid with latoun.[1]"

"A purse of crimson satin, embroidered in gold," is mentioned in King Henry the Eighth's inventory of the contents of the palace at Greenwich. (Harleian Mss. 1412.)

PUSANE. In the *Adventures of Arthur at the Tarnewathelan*, as edited by Mr. Robson for the Camden Society, we are told of one knight piercing another

> "through ventaylle and *pusane*."
> Stanza 45.

Mr. Robson says, "This was either the gorget or a substitute for it. In the *Acts of Parliament of Scotland* (anno 1429), it is ordered that every one worth 20*l.* a year, or 100*l.* in movable goods, 'be wele horsit and haill enarmyt as a gentill man aucht to be. And either sympillare of x lib. of rent, or iv lib. in gudes, haif hat, gor-

[1] Ornamented with latoun in the shape of pearls, like our modern steel beads.

geat or *pusanne*, with rerebrasares, vambrasares, and gluffes of plate, breast plate, and leg splentes, at the lest, or better gif him likes.'—*Act Parl. Scot.* vol. ii. p. 18."

QUADRELLE. An iron mace with a head of four projections, carried at the saddle-bow in the fifteenth century.

QUARELL. The arrow of a cross-bow: see p. 222. They were so called from the squareness of their heads (*quarre*), as shewn in fig. 322.

322.

"That saw an arblastere, a *quarrell* let he fly."
Robert of Brunne.

QUEINTISE. A dress, so named from the quaint way in which it was cut and ornamented. Also a kerchief appended to the head. See p. 118, and COINTOISE.

"Ilk a man armyd in his *queyntise*."
Richard Cœur de Lion.

QUERPO. An undress. See CUERPO. "By my cloak and rapier, it fits not a gentleman of my rank to walk the streets in *querpo*."—Beaumont and Fletcher's *Love's Cure*, act ii. sc. 1.

"Expos'd in *querpo* to their rage,
Without my arms and equipage."
Hudibras, part iii. canto 3.

QUEUE. A support for a lance (see LANCE-REST). The tail of a wig.

QUIVER. A case for arrows, carried at the back or girdle of an archer. See pp. 60, 84, 223.

QUOIF. A close head-dress, worn by both sexes. The legal quoif, in the time of Elizabeth, was of the form shewn fig. 323 (see remarks, p. 279, on the source from which it is copied).

Fig. 323.

RAIL. An outer cloak or covering. See NIGHT-RAIL.

RAPIER. A light sword: see p. 290. The bravo, in Shakerley Marmion's play of *The Antiquary*, 1641, says, "I do as much surpass Hercules at my *rapier* as he did me in club-fighting." And a gilt rapier and dagger are noticed as worn by a gentleman in Peele's *Merry Conceited Jests.*

RASH. A species of inferior silk, or silk and stuff manufacture. —*Nares.*

RAY. The stripe on a garment. See p. 161.

RAYNES (Cloth of). Mentioned by Chaucer and in the older romances; it appears to have been of the finest sort of linen, and was used for the bed-sheets, or for shirts. It took its name from the city of Rennes in Bretagne, where it was originally manufactured.

> "Your shetes shall be of *cloths of rayne.*"
> *Squyer of Lowe Degree.*
>
> "And many a pillow and every bere
> Of *clothe of raynes* to sleep on softe."
> Chaucer's *Dreme*, l. 254.
>
> "I have a shert of *reyns* with sleeves pendant."
> *Mystery of Mary Magdalen*, 1512.
>
> "Your skynne that was wrapped in shertes of *raynes.*"
> Skelton's *Magnificence* (circa 1512).

REBATO. "An ornament for the neck, a collar-band, or kind of ruff. (French, *rabat.*) Menage saith it comes from *rabattre*, to put back, because it was at first nothing but the collar of the shirt or shift turned back towards the shoulders."—Hawkins's note to *Much Ado about Nothing*, act iii. scene 4. Dekker, in his *Satiromastix*, mentions "a *rebato* worn out with pinning too often;" and "*rebato* wires" are noticed in Heywood's play, *A Woman killed with Kindness*, 1617. See also p. 298. The word *rebated* was used in the sense of blunted; and in *Measure for Measure*, act i. scene 5, we read, "Doth rebate and *blunt* his natural edge." See MORNE.

RERE-BRACE. Armour for the upper part of the arm above the elbow.

RING. The jewellery of the early ages I have already noticed as being frequently of great beauty and elaboration; and specimens are in existence of rings of the Anglo-Saxon period that would do no discredit to modern artificers. In the *Journal of the British Archæological Association*, vol. i., is a cut of a gold one discovered near Bosington, Hants; it is of considerable thickness, ornamented with rich chain-work, and has in its centre a male head, round which is inscribed NOMEN EHLLA FIDES IN XPO. It is now in the possession of the Rev. B. Hutchings of Appleshaw, Hants. It is not uncommon to find rings of this period with Roman gems or intaglios in them. In the thirteenth and fourteenth centuries they took

various enriched forms, but were generally broader and thicker in front than elsewhere, as in the specimen here engraved (fig. 324), which is gold, having three stones, and now in the museum of C. R. Smith. In the coffins of clerical dignitaries the ring is always found. It was indicative of their station (see p. 145), and denoted their being wedded to the Church. In *Sir Degrevant* we are told that at the marriage of the hero there came

Fig. 324.

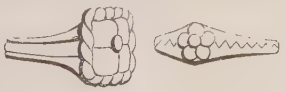
> "Archbishops with *rings*,
> Mo than fiftene."

And in the romance of *King Athelstan* (fourteenth century), printed in Hartshorne's *Ancient Metrical Tales*, the king says to the offending archbishop,

> "Lay down thy cros and thy staff,
> Thy myter and thy *ryng* that I to thee gaff—
> Out of my land thou flee."

The Dean of Hereford communicated an account of two episcopal rings discovered in his cathedral, which is printed in vol. xxxi. of the *Archæologia*, and which are here copied, one-half the original size. Fig. 326 represents that of John Stanbery, created Bishop of Hereford in 1452, who died 1474. It is enriched with chased flowers, set with a sapphire, and inscribed within, **"en bon an."** Fig. 325 is that found in the coffin of Richard Mayo, Bishop in 1504, who died 1516. It is set with a ruby, and is chiefly remarkable for having on each side of it the cross and bell of St. Anthony (see p. 156),—a fact unnoticed by the Dean in his account. The cross was filled with green enamel. During the fifteenth century rings are commonly seen on female effigies, and in great profusion. The wife of Sir Humphrey Stafford (1450) in Bromsgrove Church, Worcestershire, has them on every finger but the last one of the right hand. Two specimens of these rings are here engraved (figs. 327, 328) as given by Hollis in his plate of this effigy. They were frequently engraved with figures of saints and sacred legends, and exhibit an endless variety of form and pattern. For a notice of the ancient matrimonial *gimmal ring* I must refer to Hone's *Table-Book*, vol. ii. which contains a great deal on the subject. It was made with a double link, having a hand upon each,

Figs. 325. 326.



Figs. 327. 328.

which, when brought together, formed a perfect ring with the hands clasped in each other, and the two made one. I may add, that the peasantry of Galway still use a similar one, with clasped hands surmounted by a crown (see Hall's *Ireland*, vol. iii.); but it differs in being solid, and not formed of a double link. The notice of rings during the sixteenth and seventeenth centuries by contemporary writers is frequent; and the puppyism of male wearers is thus noticed by Hall in his *Satires*, 1598:

> "Nor can good Myson wear on his left hand
> A *signet-ring* of Bristol diamond;
> But he must cut his glove to shew his pride,
> That his trim jewel might be better spy'd."

Signet-rings upon the thumb were common. Falstaff declares that when young he could have crept into an alderman's thumb-ring. Cramp-rings, as a preservative from that disease, are also noticed; and they were superstitiously constructed of the handles of coffins. See Pettigrew's *Medical Superstitions*.

RIVET. A piece of steel, having a hole in it, which passed through a slit or loop at the bottom of the tilting-helmet, or other extra guards worn over the armour, and through which a pin was hammered to secure it.

> "The armourers accomplishing the knights,
> With busy hammers closing *rivets* up."
>
> Shakspere,—*Richard III.*

Small overlapping plates of armour fastened in a similar way, termed *Almayne rivets*, were used in the sixteenth century. See Stothard's effigy of Sir W. Peche, temp. Henry VIII.; his tassets are formed of them. See also that of Sir D. Strutt, p. 335.

ROBE. An external garment or gown, worn by both sexes in the middle ages.

ROCHETTE (*Fr.*). A loose upper-garment.—*Tyrwhitt.* A clerical gown: see pp. 144, 275.

> "There is ne cloth setteth bette
> On damosell than doth *rokette*;
> A woman well more fetise is
> In *rokette* than in cote I wis;
> The white *rokette* riddilid faire
> Betokeneth that full debonaire
> And swete was she that it y-bere.

For all so well will love be sette,
Under ragges as rich *rotchette.*"

Chaucer,—*Romaunt of the Rose.*

Horne Tooke, in his *Diversions of Purley*, hence considers that the *rochette* was originally an article of female dress, and says it is the diminutive of the Anglo-Saxon roc, *exterior vestis* with which a person is covered. It was adopted by the clergy in the middle ages, and is still worn. It is seen upon the figure of Bishop Fox, p. 275.

ROCKET. A cloak without a cape.—*Randle Holme.*

ROGERIAN. This appears to be a nickname for a *false scalp*. Thus, in Hall's *Satires*, 1598, a courtier loses his periwig, and then

"The sportful wind, to mock the headless man,
Tosses apace his pitch'd *rogerian*,
And straight it to a deeper ditch hath blown—
There must my younker fetch his waxen crown."

From which it would seem that wax was used to affix it to the head.

RONDELLE, or *rondache*. A circular shield, carried by a foot-soldier, and having an aperture for sight, and another at the side through which to thrust the point of the sword; it was about three feet in diameter. (Fig. 329 is a side view of one copied from Skelton.)

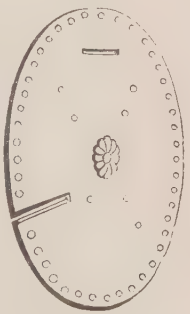


Fig. 329.

ROQUELAURE. "A short abridgment or compendium of a cloak, which is dedicated to the Duke of Roquelaure."—*A Treatise on the Modes*, 1715. It became very fashionable, and may be seen in the cut on p. 350.

ROSE. The name applied to the tie or ribanded ornament of the hatband, garter, and shoe. Rose hatbands are named in Rowland's *Knave of Harts*, 1615.

"Tissue gowns,
Garters and *roses*, fourscore pounds a paire."

"My heart was at my mouth
'Till I had view'd his shoes well: for those *roses*
Were big enough to hide a cloven foot."

Ben Jonson's *The Devil is an Ass.*

Fig. 330.

ROUNDEL. The small circular shield of the fourteenth century. Fig. 330 represents one, two feet in circumference, copied from the Painted Chamber, Westminster.

ROUND ROBINS. Narrow ruffs about the doublet collar.—*R. Holme.*

ROWEL. The movable circular row of goads on a spur (*rouelle*).

RUELL-BONES. Small bone rings, studs, or buttons, affixed to the girdle or head-dress. See Wright's edition of *The Tournament of Tottenham.*

RUFF. The large circular collar, so common in the reign of Elizabeth (see the cut of that sovereign, p. 517, and also pp. 256, 260, 264, &c.) It has been already so frequently noticed, that a few extracts are all that it is necessary here to add.

Shag ruffs are mentioned in *The Roaring Girl*, 1611. Monstrous ruffs are noticed in Hall's *Satires* as characteristic of fashionables; and as "double as his double ruff" in the *Rape of Lucrece*, 1638. "To pin plaits in your *ruff* two hours together," is mentioned in *The Antiquary*, 1641, act iii. sc. 1. In *The Dumb Knight*, 1608, Lollia asks Collaquintida, "You have a pretty *ruff*—how deep is it?" to which she answers, "Nay, this is but shallow; marry, I have a *ruff* is a quarter deep, measured by the yard." In Bishop Earle's *Microcosmography*, 1628, it is said of the "young raw preacher," "You shall know him by his narrow velvet cape, and serge facing, and his *ruff*, next his hair, the shortest thing about him." Little ruffs were worn by citizens' wives. Thus, in Jasper Mayne's play of *The City Match*, 1639, Aurelia exclaims,

> "O miracle! out of
> Your little ruff, Dorcas, and in the fashion!"

"In print as Puritans *ruffes* are set."—Mynshul's *Essays*, 1613. A small close-pleated ruff distinguished this sect: see p. 307, &c.

RUFFLE. A frill for the hand. See Hand-ruff.

RUG. A coarse woollen stuff, in use for the garments of the poorer classes. "Dame Niggardise, his wife, in a sage *rugge* kirtle," is mentioned in *Pierce Pennilesse*, 1592. "Like a subsister (a poor

begging prisoner) in a gowne of *rug*, rent on the left shoulder."—Chettle's *Kind Hart's Dream*, 1592.

RUSSELL. A woollen cloth, first manufactured at Norwich.

RUSSET. Reddish brown, or grey. Russet clothes are indicative of countrymen in Hall's *Satires*, 1598. They are thence called *russettings;* and, in the notes to Singer's edition, it is said, "*Russettings* are clowns, low people, whose clothes were of a russet colour." Hence the name of *russet*, or *russetting*, given to an apple formerly called a leather-coat in Devonshire.

> "He borrow'd on the working days his holy *russets* oft."
> Warner's *Albion's England*, 1586.

Florio, in voce *Romagnuolo*, describes it as a kind of coarse home-spun "sheepe's *russet* cloth, called frier's cloth, or shepheard's clothing." Grey russet is mentioned in Delony's *Pleasant Historie of Thomas of Reading* "as the ordinary garb of country folks;" and when Simon's wife, in this tale, complains that "the London oyster-wives, and the very kitchen-stuffe cryers, doe exceed us in their Sundaies attire," her husband tells her, "We are country folks, and must keepe ourselves in good compasse: gray *russet* and good hempe-spun cloth doth best become us." In Rowland's *Looke to it, for I'll stabbe ye*, 1604, the upstart courtier is thus addressed,

> "Courtier, whose heart with pride so mighty growes,
> Thou wilt not to thy father move thy hat,
> Because he wears a pair of *russet* hose:
> Thy velvet breeches look awry at that."

SACQUE. An appendage of silk affixed to the shoulders of a lady behind, and thence falling to the ground. See cut p. 384.

SAFEGUARDS. Outward petticoats, still worn by the wives of farmers, &c., who ride on horseback to market.—*Steevens.* "They are called so," says Minshieu, voce *Safeguard*, "because they guard the other clothes from soiling." They are mentioned several times in the old play of *The Roaring Girl*, 1611; and in *Ram Alley*, act i. scene 1, "On with your cloak and *safeguard*, you arrant drab!" In *The Merry Devil of Edmonton*, 1617, travellers enter: among them are "gentlewomen in cloaks and *safeguards*."

SALADE, or SALETT. A light helmet for soldiers, first used in the fifteenth century.

" Ne horse, ne male, trusse, ne baggage,
Salade, ne spere, gard-brace, ne page."
Chaucer's *Dreme*, l. 1555.

SAMARE, or *Semnar*. A lady's jacket: "it has a loose body and four side-laps, or skirts, which extend to the knee; the sleeves short, cut to the elbow, turned up, and faced."—*Randle Holme*.

SAMITE. A rich silk, interwoven with gold or embroidered. —Du Cange in voce *Examitus*.

" Ten eerles, all clad in *samyte*."
Richard Cœur de Lion.

" And in an ovir gilt *samite*,
Y-clad she was by great delite;
Of which her lefe a robe y-werde,
The merrier she in heart fared."
Chaucer,—*Romaunt of the Rose*, l. 874.

SANDAL. A light open shoe. See Boots, &c. A species of silk. Sometimes spelt Cendal; see that word, and l. 3, p. 599.

SANGUINE (*Fr.*). A blood-red colour.

" In *sanguine* and in perse he clad was all."
Prologue to Canterbury Tales, l 441.

" His lips round, his colour was *sanguine*."
The Knight's Tale, l. 271.

SARCENET. A thin silk, in use in the thirteenth century.

SARCIATUS, or *Sarcilis*. A coarse woollen cloth, worn by the lowest class of persons and those who subsisted on charity; mentioned during the thirteenth century.—*Strutt*.

SATIN. A thick close-wove silk, mentioned in the thirteenth century. Strutt notices its high price at this period, and says that eighteen florins were given for an ecclesiastical habit made of Persian satin. The general colour of satin and of velvet seems to have been red; but black satin is once mentioned by an ancient writer.

SAY. A woollen cloth. A pair of stockings of this fabric were valued, in the time of Rufus, at three shillings.—*Strutt*. It was used for external garments temp. Elizabeth: " Both hood and gown of green and yellow *saye*."—*Second part of Promos and Cassandra*, 1578.

SCABBARD. The sheath of a sword, dagger, or knife; they were most commonly made of cuir-bouilli, and stamped with various patterns. Figs. 331 and 332 are from remarkably fine specimens in the museum of C. R. Smith, and appear to be of the fifteenth century; that of the sword measures twenty-seven inches in length, the dagger-sheaths (figs. 333, 4) measure nine inches in length.

SCAPULARY. A monk's hood.

"They shapen their *chapolories*
And streachet them broad,
And launceth heighe their heumes
With babelyng in stretes.
They ben sewed with white silk
And seams full quaint,
Y'stongen with stitches
That stareth as silver."

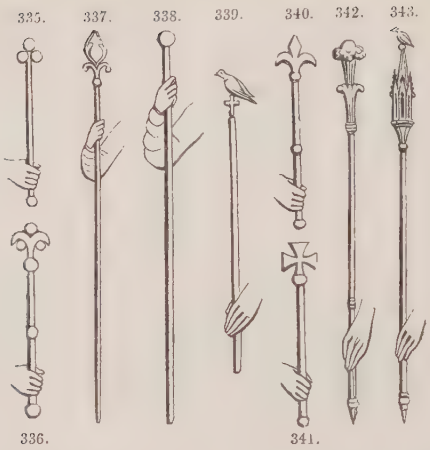
Piers Plowman's Vision.

"He tare his clothes by and by,
His cope and his *scapelary*."

The Frere and the Boy,—Ritson's Pop. Poetry.

SCARF. A folded garment, worn over the shoulders or across the breast.

SCEPTRE. For an early Druidic sceptre, see p. 18. They were sometimes like a thin staff, with a flat bell-shaped top. The sceptres of our Anglo-Saxon monarchs present a great variety. They have fancy foliations, in some instances not confined to the summit only, as in the cut of Harold's coronation, p. 66. Upon the coins of our national series they do not exhibit great differences. The earliest examples are upon those of Ethelred II. (A.D. 878-1016), as engraved fig. 335. Canute, his successor, holds a similar sceptre, and also one like fig. 336, copied from his coin. Harold I. bears similar ones. The royal sceptre is, however, sometimes represented of the classic form, like a staff, and reaching to the king's shoulder: in Cotton Mss., Vespasian A. 8, Edgar carries one of this kind, given fig. 337; and Edward the Confessor, upon one of his coins, holds another (fig. 338), which is a simple staff surmounted by a ball. The great seal of this monarch shews him seated, and one side holding a sceptre surmounted by a dove, and on the other one with a *fleur-de-lis;* both appear to be of the



staff kind, as last described. The coins of the Conqueror represent him with sceptres surmounted by the *fleur-de-lis* or cross. The dove on the summit of the cross appears occasionally at this and earlier periods, as in fig. 339, from Cotton Mss., Claudius B. 4. Another specimen of the Conqueror's sceptre is seen on p. 71. The sword is held by the Norman monarchs on their great-seals instead of the sceptre, and the orb in the left hand, surmounted by the cross and dove; but upon their coins the cross or *fleur-de-lis* sceptre is the usual one: that of Henry I. is given fig. 340, and of Henry II. fig. 341. In the fourteenth century the sceptres of royal figures in the manuscripts are frequently richly decorated (as in fig. 342), and are similar to the one borne by Edward II. on his monumental effigy; the top is ornamented with pinnacles and crockets like the finials of a Gothic building, as in fig. 343. For the more modern forms of regal sceptres I must refer the reader to the great seals of the kingdom; the entire series are engraved in Sandford's *Genealogy* of our sovereigns; and Sandford's account of the coronation of Charles II. will furnish excellent specimens of those then used, which vary but little from the ones still made use of, and some of which are exhibited with the modern royal insignia in the Tower of London.

SCYTHE. Scythes were affixed to long spears and used as a military implement by the Britons, being also placed on the spokes of the car-wheels. From them, no doubt, originated the *glaive* of the middle ages. See fig. 168, p. 509.

SEINT. From Fr. *ceinct*, a cincture, a girdle.

"He rode but homely in a medley cote,
Girt with a *seint* of silk, with barres small."
Prologue to Canterbury Tales, 331.

"A *seint* she wered, barred all of silk."
The Miller's Tale, l 3235.

SELVAGE. The fold of a seam.

"The over nape schall dowbulle be layde,
To the utter syde the *selvage* brade;
The over *selvage*, he shall replye,
As towel hit were fayrest in hye."
The Boke of Curtasye (14th cent.).

SEMICOPE. A clerical garment, explained by Tyrwhitt as being "a half or short cloak," in his glossary to Chaucer, who describes his Friar in the *Canterbury Tales*, as wearing one:

"Of double worsted was his *semi-cope*."

SENDALL. A thin silk. See Du Cange in v. *Cendalum*. But Thynne, in his *Animadversions on Speght's Chaucer*, 1598, has given the most valuable explanation from personal knowledge of its structure: he says, "*Sendale* you expounde by a thynne stuff lyke cypres; but yt was a thynne stuffe lyke sarcenett, and of a raw kynde of sylke or sarcenett, but coarser and narrower than the sarcenett now ys, as myselfe can remember" (see CENDAL). The garments of Chaucer's Doctor of Physick are described as

"lined with taffata and *sendelle*."

SEQUANNIE. A super-tunic or frock, worn in the fourteenth century.

SHAMEW. A garment mentioned temp. Henry VIII., which appears to have been the open gown or cote worn by opulent persons.

SHEAF. A case for arrows. A full sheaf consisted of twenty-four arrows.

SHIELD. For this article of defence I must refer the reader to the many cuts scattered through these pages, and which will furnish a progressive view of their forms from the earliest periods.

SHIFT. The more modern name for the undermost garment of a female.

SHIRT. The *sherte* or *camise* was that part of the dress worn next the skin by our Saxon ancestors, and no distinction of term was made for either sex. It began to be decorated with embroidery under the Normans, when worn by the nobility. The camise of Richard I., on his effigy at Fontevraud (see p. 98), is bordered with gold and raised studs. It is not, however, until we obtain later delineations that we see its embroidery. In the reign of Henry VII. decorated shirts are named ; but in that of Henry VIII. the paintings and drawings of Holbein furnish us with actual representations of luxuriously embroidered shirts. One is given in the portrait of the Earl of Surrey (see p. 242). A shirt of silk is mentioned in the romance of *Li Beau Disconus* (fourteenth century), and a shirt of fine holland in the 25th *Coventry Mystery ;* and Skelton notices their luxuriousness, as well as Stubbes (see p. 262). Holland and cambric was generally used at this time. The poor countryman in Thynne's *Pride and Lowliness,* wears

> " a *shert* of canvas hard and tough,
> Of which the band and ruffes were both of one ;
> So fine that I might see his skin them through."

SHOES. See Boots, &c., commencing p. 442.

SHOULDER-KNOTS. Bunches of riband or lace, first worn temp. Charles II. See fig. 304, p. 578.

SICLATOUN, or *Siglaton.* A rich kind of stuff which was brought from the East. In the old romance of *Partenopex de Blois* is the following curious passage confirming this :

> " S'esgarde vers soleil levant—
> Par là li poile Alexandrin
> Vienant, et li bon *siglaton.*
>
> He looks towards the east—
> Thence the Alexandrine furs
> Come, and the good *siglaton.*"

SILK. Before the sixth century, all the silk used by Europeans had been brought to them by the *Seres,* the ancestors of the present Bokharians, from whence it derived its Latin name of *Serica.* In 551, the silkworm was brought by two monks to Constantinople ; but the manufacture of silk was confined to the Greek empire till the year 1130, when Roger, King of Sicily, returning from a crusade, collected some manufacturers from Athens and Corinth, and established them at Palermo, from whence the trade was gradually disseminated over Italy. In the thirteenth century Bruges was the

principal mart for this commodity. The varieties of silk stuff known at this time were velvet, satin (which was called samit or samyte), and taffety (called cendal or sandal), all of which were occasionally stitched with gold and silver.—Note to Way and Ellis's *Fabliaux*. In the romance of *King Alexander* (14th cent.), we are told:

> "Three hundred before him stood
> Flombardynges,[1] knyghtis good,
> Schreden[2] in *silk* of rich pris."

Silk stockings were first manufactured for Queen Elizabeth: they had previously been worn of cloth. Their use soon spread, and they became so general as to be frequently noticed by the *literati*.

344.

SKEINS. Long sharp knives or daggers, carried by the Irish (fig. 344); derived from the Icelandic *skeina*, to wound.

> "Against the light-foot Irish have I serv'd,
> And in my skin bear token of the *skeins*."
> *Solimon and Persida*, 1599.

From the mention made of them by the Elizabethan dramatists, they appear to have been well known or adopted in this country. Thus, in *The Merry Devil of Edmonton*, 1617, Fabel exclaims—

> "I hop'd your great experience, and your years,
> Would have proved patience rather to your soul,
> Than with this frantic and untamed passion
> To whet their *skeens*."

SLEEVES. The fashion of the sleeve varied considerably at different periods, and in no part of the dress was a more constant change and variety, which as clearly indicates a certain epoch as the date on another article could do. But two kinds of sleeve appear in Anglo-Saxon illuminations,—tight or loose. The most extraordinary were worn by the Normans (see pp. 75, 81), which are commemorated in the heraldic maunch (see p. 562). The sleeves during the Plantagenet dynasty, as may be seen in our cuts, were very simple; yet the old extravagance lingered among some, for in a poem of the reign of Edward II., printed in Wright's *Political Songs*, p. 255, we are told—

> "Because pride hath *sleeves* the land is without alms."

During the reign of Henry VI. they became absurdly large, and shaped like a bag (see p. 188); in the reign of Edward IV. they

[1] Flemings. [2] clothed.

Fig. 345.

were slashed, as described on p. 196, and seen fig. 345. Other specimens, similarly laced, are engraved pp. 195, 202. "His sleeve has no pocket," is mentioned among the *modern* bad fashions in the *Townley Mysteries;* and open wide sleeves succeeded, as in p. 198. The bearing of ladies' sleeves by knights, as a love-token, has been noticed p. 510. In the song on the Siege of Thouars, 1206, printed in Wright's *Political Songs*, a prayer to the bachelor knights ends with "Now, God hinder you from bearing *sleeves* or tresses, if you allow Thouars to be forgotten in its distress."

In the reign of Henry VII. sleeves of extravagant form were worn, as shewn in fig. 346, from an illumination in *The Romance of the Rose* (Harl. Mss. 2242); they were at this time separate articles of dress, and were put on or taken off at pleasure, and were affixed to the shoulders of knights, when fully armed, as an extra ornament. Wadded sleeves were also worn (see MAHOITRES, and cut p. 198), which continued in fashion till the reign of Elizabeth, when the puffed and tied sleeve, called the *virago sleeve*, was much worn (see p. 303); and similar sleeves were worn by men in the time of Charles II. "A pair of silken *foresleeves* to a sattin breastplate is garment good enough."—*The Dumb Knight*, 1608. The cuts given in the course of this volume sufficiently delineate the more modern sleeve in all its varieties.

Fig. 346.

SLING. The use of the sling in war is frequently mentioned in the twelfth, thirteenth, and fourteenth centuries. "*Staff-slynges* that smyte well," are noticed in *Richard Cœur de Lion*, and are frequently represented in manuscripts in the hands of the soldiers, particularly such as were placed in the turrets of a castle, or the topcastles and forecastles of shipping. Slingers formed a part of the army; and the sling appears to have been a leathern bag fixed to the end of a staff, and wielded with both hands, as exhibited in fig. 347, from a drawing of the fourteenth century, in a MS. at Benet College, Cambridge. It has been engraved by Strutt in his *Sports and Pastimes*. The way in which the hand-sling was held is also exhibited there, as well as upon p. 78 of this volume. Among the Saxons the sling was held

Fig. 347.

in the same way, but one end was secured round the fingers, and the other end, furnished with a tassel, was allowed to

Fig. 348.

fly loose in casting the stone, as seen fig. 348. It was not until the end of the fourteenth century that slings were abandoned, the cross-bow being used for stones instead. They were much used by shepherds. In *A Tale of King Edward and the Shepherd* (fourteenth century), in Hartshorne's *Metrical Tales*, the rustic declares,

> "I have *slyngs* smert and good,"

with which he fears not to face any one:

> "The best archer of ilk one
> I durst meet him with a stone,
> And gif him lefe to shoot.
> There is no bow that shall laste
> To draw to my *slyng's* cast."

And he afterwards describes these slings and their power:

> "I have a *slyng* for the nones,
> That is made for great stones,
> There with I con me fide.
> What dere I take undur the side,
> Be thou siker he shall abide,
> Til I hym home will lede.
> Coneys with my other *slyng*
> I can slay and home bring."

Fig. 349.

In the museum at Boulogne is a curious sling (fig. 349). The balls for holding in the hand are of pink worsted, the thongs of leather, stamped in ridges coloured red and yellow. The leathern receptacle for the stone contains an iron spring, shewn in our cut, turned out at bottom, in the way it appears after propelling the stone. It is probably of the latest form.

SLIPPERS. See Boots, &c. In Delony's *Pleasant Historie of Thomas of Reading* mention is made of a man who wore "a high pair of shooes, over the which he drew on a great pair of lined *slippers*." They were much used in Elizabeth's time.

SLOPS. The wide Dutch breeches mentioned by Chaucer, and again introduced during the reign of Elizabeth. See p. 271

for a curious passage in Wright's *Passions of the Minde*, 1601, which fully describes their size and appearance. Many other notices occur in the historical part of this volume. The great *Dutch slop* is mentioned in Middleton's *Roaring Girl*, 1611.

> "Three pounds in gold these *slops* contain."
>
> *Ram Alley*, 1611.

SLUR-BOW. Mentioned 1594. Probably the slur-bow was one furnished with a barrel, through a slit in which the string slided when the trigger was pulled.—*Meyrick.*

SMOCK. A woman's undermost garment. Strutt says, that "women first began to ornament the bosoms and collars with needlework towards the conclusion of the thirteenth century." Smocks "wrought with silk," and "embroidered before and behind with coal-black silk," are mentioned by Chaucer. This fashion continued till the middle of the seventeenth century, and is frequently alluded to by contemporary writers, as well as the lacing of them, and adorning them with cut or open-work. *Cambric smocks* are mentioned in Marston's *Malcontent*, 1604; and *perfumed smocks*, "smocks of 3 pounds a smock," are noticed as worn by city ladies in *Eastward Hoe*, 1604.

SNAP-HAUNCE. A Dutch fire-lock, introduced temp. Charles I.

SOCK. The sock was worn by the Saxons over the stocking and within the shoe. Strutt has engraved the curious example fig. 350, which very clearly shews all three articles. He says that such bordered socks are often mentioned, and were much worn by the clergy.

Fig. 350.

SOLLERETS. The overlapping plates which formed the mailed shoe of an armed knight. They followed the fashion of the ordinary shoe, and were long at the toe (see p. 220), or broad (see p. 282), as fashion varied.

SPANGLES. Small circular ornaments of burnished metal, stitched on various articles of dress. They are first noticed by authors of the time of Henry VIII.; and were used by ladies, in the reign of Elizabeth, to decorate the hair, boddice, petticoat, gown, and frequently to add a glitter to the lace edging of gloves.

SPANNER. An instrument for screwing up the wheel-lock.

SPATTERDASHES. Coverings for the legs, which buttoned up the sides like gaiters, and were used by soldiers.

SPEAR. These articles may be divided into three kinds—the long war-spear, the shorter spear or javelin, and the hunting or boar-spear. The long spear of the horseman has been noticed before, and engravings of various spears scattered through our pages. The shorter spear did not differ except in length and portability. In *Sir Perceval of Galles*, a romance of the fifteenth century is mentioned a "lyttille Scottes *spere*;" and we are told of one of the characters, that

> "He wolde schote with his *spere*
> Bestes and other gere."

The hunting-spear of the fifteenth century was often an elegantly enriched specimen of art.

SPENCER. A short jacket, or body-coat, said to have originated in an accident to Lord Spencer in hunting (temp. George III.), by which his coat-tails were torn off.

SPETUM. A kind of partizan used in the fifteenth century. See fig. 8 of the cut on p. 228.

SPLINTS. Small overlapping plates for the defence of the bend of the arm above the elbow, and which allowed of free motion. They are mentioned as early as Edward the Third's time, and are exhibited in fig. 351.

Fig. 351.

SPONTOON. A broad-bladed spear, which was fixed on a long staff like a halberd. It was carried by the guards of Henry VIII.; and a specimen in the Tower of London is engraved fig. 352.

Fig. 352.

SPUR. The earliest form of spur appears as a single goad, like that here engraved from an effigy in the Temple Church (fig. 353). See also the cuts on pp. 52, 73, 89. The shanks of the spurs were bent to suit the ancle about this period. The rowelled spur appears in the thirteenth century, being invented, according to Meyrick, in the reign of Henry III. It was sometimes usual to decorate the spurs with jewels, real or fictitious; and such a spur

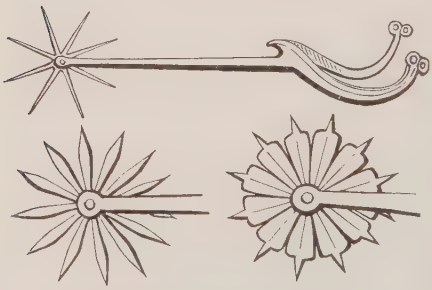
is engraved, fig. 354; it is of brass, the shanks ornamented with three white and three blue stones; others are on the stem and

Fig. 353.

Fig. 354.

point, and it is richly chased all over. They were generally used at tournaments. Spurs of gold are mentioned in *Richard Cœur de Lion;* and spurs garnished with diamonds are described as belonging to Henry Prince of Wales in 1615. One of the most remarkable forms of spur is the one with very long spiked rowels, in fashion during the reigns of Henrys V. and VI., as seen on the figure of Robert Chamberlain, p. 220, and of which another example is given (fig. 355), from one in the possession of C. R. Smith; from the heel to the tips of the rowel seven inches and a half long. These long-necked spurs went out of fashion in the reign of Henry VIII.; and the thin spiked rowel gave place to a close one like a star, as shewn in figs. 356, 357. During the latter days of the tournament, in the reign of Elizabeth, it was not unusual to place mottoes on the spur. A specimen is given (fig. 358) on which is inscribed "A TRVE KNIGHT AM I. ANGER ME AND TRY" on each side of the rowel. During the sixteenth century, Ripon in Yorkshire was celebrated for its manufacture of spurs.

Fig. 355.



Figs. 356. Fig. 357.

Fig. 358

> "Why, there's an angel, if my *spurs*
> Be not right Rippon."
>
> Ben Jonson's *Staple of Newes*, act i. sc. 3.

> "Whip me with wire, headed with rowels of
> Sharp Rippon *spurs*."
>
> Davenant's *Wits*, 1666.

STAMIN. A worsted cloth of a coarse kind, manufactured in Norfolk in the sixteenth century.

STAMMEL. Mr. Collier, in his reprint of *Friar Bacon and Friar Bungay*, 1594, inserted in Dodsley's collection, to the passage,

> "The bonny damsel fill'd us drink,
> That seem'd so stately in her *stammel* red,"

appends a note: "*Stammel* is sometimes used for a red colour, and sometimes for a species of cloth; in this instance it meant the latter, as the colour of the *stammel* is noted by the adjective;" but this is not conclusive, as *stammel red* may be used to distinguish a particular *tint* of red, in the same way that various words were used for various blues. Mr. Collier quotes from Beaumont and Fletcher's *Little French Lawyer*,

> "I'll not quarrel with the gentleman
> For wearing *stammel* breeches;"

and he says it "was probably worn by persons in the lower ranks of life." "Stamel petticoats" are mentioned in *Eastward Hoe*, 1605; see also Steevens and Tollett's notes to *The Tempest*, act ii. scene 2. "Stamel weaver" is mentioned in *The Return from Parnassus*, 1606. It may be a corruption of *stamin*.

STANIUM, or *Stamfortis*. A strong cloth of a superior quality, noticed by Strutt as worn during the Anglo-Norman period, and that the value of a single tunic made of it was fifteen shillings.

STARTUPS. A kind of rustic high shoes, sometimes called also bagging-shoes. In Junius's *Nomenclator*, by Fleming, *pero* is rendered "a country shoe, a *startop*, a high shooe." The *soccus* of the ancients is also rendered in the old dictionaries, "a kind of bagging-shoes, or manner of *startups*, that men and women did use in times passed; a socke." Chapman uses *startups* in this sense in his *Hymn to Cynthia*, 1595 (Singer's note to Hall's *Satires*). The countryman in Thynne's *Debate between Pride and Lowliness* wears these shoes:

> "A payre of *startuppes* had he on his feete,
> That lased were up to the small of the legge;
> Homelie they were, and easier than meete,
> And in their soles full many a wooden pegge."

Mr. Collier, in a note to the Shakspere Society's reprint of this tract, says, "*Startups* were, from this description, obviously very much like the lacing-boots, or high-lows, still worn by peasants."

They are mentioned by many other authorities. Cotgrave explains *guestres* as "*startups*, high shoes, or gamashes, for country folks." In Scottowe's curious *Alphabet*, Harl. Mss., 3885, is the figure of Tarlton engraved, p. 269; he is in the character of a countryman with *startups*.

"The bacon's fat to make his *startups* black and soft,"

is mentioned in the episode of *Argentile and Curan* in Warner's *Albion's England*, 1586.

STAYS. A boddice of whalebone or other strong material, worn by ladies to confine the waist and body,—a custom fertile in disease and death,—begun by the Normans (see p. 81). In the time of Elizabeth gentlemen also wore them (see p. 267),—a disgraceful custom, still retained. The following lines are curiously descriptive and satirical:

"These privie coats by art made strong
With bones, with paste, with such like ware,
Wherby their back and sides grow long,
And now they harnest gallants are;
Were they for use against the foe,
Our dames for amazons might go.

But seeing they do only stay
The course that nature doth intend,
And mothers often by them slay
Their daughters young, and work their end;
What else are they but armour stout,
Wherein like gyants Jove they flout?"

Gosson's *Pleasant Quippes for Upstart Gentlewomen*, 1596.

STOCK. From *stocco* (Ital.), a long rapier. Nash, in the *Return from Parnassus*, is characterised as "a fellow that carried the deadly *stock* in his pen."

STOCKINGS. Coverings for the legs. They were worn in the twelfth century beneath the long gowns then usually adopted by both sexes (see cut p. 78). Tooke derives the word from the Anglo-Saxon ꝑtican, to stick, and says, it is "corruptly written for *stocken*, *i. e. stok* with the addition of the participle termination *en*, because it was stuck or made with sticking pins, now called knitting-needles." They are termed neather stocks by Stubbes, who is particularly diffuse on the subject. He says, "Then have they *neather stocks* (stockings) to these gay hosen, not of cloth (though never so fine), for that is thought too base, but of jarnsey, worsted, crewell,

silke, thread, and such like, or else, at the least, of the finest yarn that can be got; and so curiously knit with open seame down the leg, with quirkes and clocks about the ancles, and sometime (haplie) interlaced about the ancles with gold or silver threads, as is wonderful to behold. And to such impudent insolency and shameful outrage it is now growne, that every one almost, though otherwise very poor, having scarce forty shillings wages by the year, will not stick to have two or three pair of these silk nether stocks, or else of the finest yarn that may be got, though the price of them be a royal, or twenty shillings, or more, as commonly it is; for how can they be lesse, when as the very knitting of them is worth a noble or a royal, and some much more? The time hath been when one might have clothed all his body well, from top to toe, for lesse than a pair of these nether *stockes* will cost."—*Anatomie of Abuses*, 1596.

STOLE. A narrow embroidered scarf, worn over the shoulders of a priest. See pp. 46, 51, 83, 144.

"Forth cometh the preest with *stole* about his neck."
Canterbury Tales, l. 9577.

STOMACHER. This article of dress was worn by men as well as women (see p. 231). In the 25th *Coventry Mystery*, the dress of a gallant enumerates "a *stomacher* of clere Reynes (cloth of Reynes) the best that may be bought." Ladies' stomachers were frequently richly decorated, particularly in the reign of Elizabeth. Bishop Earle, in his *Microcosmography*, 1628, says of "a she precise hypocrite," "She is a nonconformist in a close *stomacher* and ruff of Geneva print, and her purity consists much in her linen." Such stomachers may be seen in the cut at p. 301. Jewellery again came into fashion at the Restoration, and from that period until 1790 the stomacher was a conspicuous portion of female dress.

STONE-BOW. A cross-bow for propelling stones, frequently used to kill birds, &c.

SUBTULARES, or SOTULARES. Close warm shoes, that sometimes ascended half-way up the leg, in use by the Normans. See Boots, &c., and cuts, p. 80.

SUPER-TOTUS. Considered by Strutt as identical with the *balandrana;* was worn, as its name expresses, over the other garments by travellers and such as rode on horseback; and may be seen upon the centre figure on the lower cut, p. 78.

SUPER-TUNIC. The upper tunic or gown.

SURCOAT. The external tunic of a knight, worn over his armour; the outer tunic or gown of a civilian.

SURPLICE. The white outer garment of an officiating Protestant clergyman, originating in the alb. Rowley, in his *Match at Midnight*, 1633, makes one of his characters say of another, "It has turn'd his stomach, for all the world like a Puritan's at the sight of a *surplice*." Mr. Steevens has collected many notices of their strong aversion to this article of clerical costume in a note to *All's Well that ends Well*, act i. scene 3; and Bishop Corbet in his song, "The Distracted Puritan," printed in Percy's *Reliques*, makes his hero cry—

> "Boldly I preach; hate a cross, hate a *surplice*,
> Mitres, copes, and rotchets."

SWORD. Representations of this defensive article, as it appears during all periods of our national history, are so frequent in the illustrations of this volume, that it renders it only necessary here to refer the reader to the body of the book, merely noticing the curious ancient custom of swearing on the sword, the hilt of which took the shape of a cross, or had crosses engraved upon it, and sometimes the sacred monogram. Hamlet makes those who were witnesses with him of the appearance of the ghost swear secrecy upon it, and is not content with other oaths:

> "Nay, but swear't. * * *
> Upon my *sword*. * * *
> Indeed, upon my *sword*; indeed!"

A point which has been beautifully and truthfully illustrated in Retzsch's outlines to this play. Farmer and Steevens, in their notes to this passage, quote many authorities in proof of the custom; and Warburton observes, "The poet has preserved the manners of the ancient Danes, with whom it was *religion* to swear upon their swords;" and for the support of his opinion he refers to Bartholinus, *De Causis Contempt. Mort. apud Dan.* Upton says that Jordanes, in his Gothic history, mentions this custom; and that Ammianus Marcellinus relates the same ceremony among the Huns. See a note on the usage p. 218, which is frequently alluded to by the dramatists of the Shaksperian era. Thus, in *Hieronymo:*

> "Swear on this cross that what thou say'st is true—
> But if I prove thee perjur'd and unjust,

This very *sword*, whereon thou took'st thine oath,
Shall be the worker of thy tragedy."

In *The Pinner of Wakefield*, 1599, the Earl of Kendal says,

"Here upon my *sword* I make protest
For to relieve the poor, or die myself."

And in *Your Five Gallants*, by Middleton, act iv., "*Sweare on this sword* then to set spurs to your horse, not to look back, to give no markes to any passenger." Mr. Knight, in his notes to *Hamlet*, says, the commentators all follow Farmer in the explanation, that to swear by *the sword* was to swear by *the cross* formed by the hilt of the sword; but they suppress a line which Upton had quoted from Spenser:

"And swearing faith to either *on his blade.*"

But the blades had sometimes a small cross beneath the handle, and the scabbard had at times the sacred monogram, as upon that of Sir J. Drayton, 1411, on his brass in Dorchester Church, Oxfordshire (see p. 218), as well as upon those of Sir Robert Grushill, and John de la Pole, Duke of Suffolk (who died 1491), both in Stothard's *Monumental Effigies:* the latter engraved fig. 360. It was also usual to engrave a cross upon the knob of the handle, as here exhibited upon that of a sword of the thirteenth century, discovered in the Thames, and engraved in the *Journal of the British Archæological Association* (fig. 359); *a* is a side view of the handle, *b* the cross upon the hilt.[1]

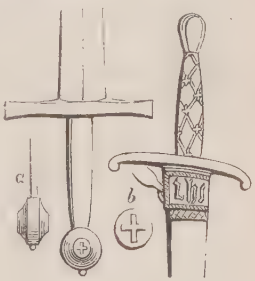


Fig. 359. Fig. 360.

SWATHBONDES. Long swathes of cloth in which infants were rolled, something after the fashion of the mummies of Egypt, and of which an example is given (fig. 361) from a MS. in Royal Library, Paris, No. 7157. They are mentioned by Heywood in his *Four P's*, by Shakspere, &c.

Fig. 361.

SWINE'S FEATHER. A sort of small spear, about six inches long, like a bayonet, affixed to the top of the musket-rest, and which was sometimes concealed in the staff of the rest, and protruded when touched by a spring. It was an invention of the seventeenth century, to render the musket-rest a defence against cavalry whilst the

[1] In the old tragedy of *Solimon and Perseda*, 1599, one of the characters makes another swear upon his dagger.

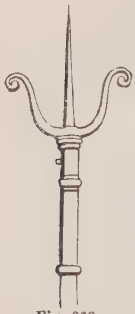


Fig. 362.

musketeer was loading, for which purpose it was provided with a spike at the bottom to stick in the ground before them, and keep off horsemen (see fig. 362). The term was also applied to the original bayonet.

TABARD. The emblazoned surcoat of a herald or knight, upon which his arms were exhibited (see cuts, pp. 119, 208, 226). Chaucer's plowman wears a tabard like the modern smock-frock.

TABBINET. Another name for poplin.

TABBY. A kind of silk.

TACES, or *Tassets*. Flexible plates of steel surrounding the hips. See p. 219.

TAFFETA. A thin silk used in the sixteenth century for various articles of dress, and considered as a luxury. See p. 258.

TAKEL. An arrow. A term used by Gower, Chaucer, &c.

"Wel could he dress his *takel* yeomanly."
Canterbury Tales, Prologue, l. 106.

"When they had theyr bowes bent,
Their *takles* feathered free,
Seven score of wyght yong men
Stode by Robyn's knee."
A Lytel Geste of Robyn Hood.

TALVAS. An oblong wooden shield in use in the fourteenth century.

TAPUL. The perpendicular ridge down the centre of a breastplate. See cut, p. 282.

TARGE, or *Target*. The round shield (see p. 142). Chaucer's Wife of Bath wears a hat "as broad as is a buckler or a *targe*."

TARTARIUM. Cloth of Tars.

"His coat armure was of *cloth of tars*."
Chaucer's *Knight's Tale*.

"On every trumpet hangs a broad banner
Of fine *tartarium*, full richly bete."
Chaucer's *Flower and Leaf*, l. 211.

"Mr. Warton says that *Tars* 'does not mean Tarsus in Cilicia, but is rather an abbreviation for *Tartarin*, or *Tartarium*. That it was a costly stuff appears from the wardrobe accounts of Edward III., in which mention is made of 'a jupon of blue *tartaryn*, powdred with garters, the buckles and pendants of silver.' It often occurs amongst the expenses in tournaments. Du Cange says that this was a fine cloth, manufactured in Tartary (Gloss. in v. *Tartarium*). But Skinner derives it from Tortona, in the Milanese, and cites stat. iv. Henry VIII. c. 6.'—*Hist. of English Poetry*, i. 364. Among the goods bequeathed by Eleanor Bohun is 'a small bed for a closet of white *tartaryn*.' See also Roquefort, *Gloss. de la Langue Romane: Tartaire*, sorte d'etoffe de Tartairie."—Todd's *Illustrations to Gower and Chaucer* (Glossary).

TASSETS. See TACES.

TAUNTON. A broad cloth, so named from the place of its manufacture.

THORAX. A protection for the breast, worn by soldiers. See PECTORAL.

THRUM. A thrum is the fringed end of a weaver's web.—*Ritson.*

> "Fower and twenty goode arrows trussed in a *thrumme*."
> Ritson's *Ancient Songs*, p. 50.

> "Come, sisters, come,
> Cut thread and *thrum*."
> *Midsummer Night's Dream.*

TILTING-HELMET. A large helmet worn over the other at tournaments. See cuts in pp. 119, 168, 218, 224.

TILTING-LANCE. See LANCE.

TIPPET. The pendent streamer from the arm (p. 120); the extra cape or covering for the shoulders.

TORQUES. Wreathed ornaments for the neck, worn by the Celtic and barbaric nations of antiquity, and adopted from them by the aboriginal Britons (see p. 15). They were different from the bracelets given on p. 416, figs. 1 and 2, in size, but similar in fashion; and they occur in great variety. A very remarkable one was found at Rochdale, in Lancashire, in 1831; and is engraved and described in the *Gentleman's Magazine* for June, 1843. It is square through-

out half its circumference, and decorated with a double chevron; the other half is formed into a series of twisted bead-shaped ornaments; and it opens at the juncture of these patterns to admit the

Fig. 363.

Fig. 364.

head. It is engraved, fig. 364; and the way in which this torques was worn is shewn in fig. 363, from a Roman bas-relief.

TOUCH-BOX. A receptacle for lighted tinder, carried by soldiers who used match-locks, the match being lighted at it. The gunner's "flask and *twiche-box*" are mentioned in Edwards' *Damon and Pythias*, 1582, as well as by other authors.

TOWER. The high *commode*, or head-dress, worn in the reigns of William III. and Anne. See p. 348.

TROUSERS. Loose breeches, mentioned temp. Elizabeth. In act i. scene 1 of Ben Jonson's *Staple of Newes*, Peniboy junior "walks in his gowne, waistecoate, and *trouses*," expecting his tailor.

TRUNK-HOSE. The wide breeches of the reigns of Elizabeth and James I. See p. 271, &c.

TUCK. A short sword. A citizen in Beaumont and Fletcher's *Cupid's Revenge*, expecting to be called out in case of an assault, says, "One of you rub over my old *tucke* with a few ashes; 'tis growne odious with toasting cheese." "Then I pressed the nearest with my dagger, and the farthest with my *tuck*," says one of the characters in *Guzman*, a comedy by the Earl of Orrery, 1693. The term is sometimes applied to a small dagger, *tucked*, or inserted, in the side of the scabbard of a sword.

TUCKER. "A pinner, or *tucker*, is a narrow piece of cloth, plain or laced, which compasseth the top of a woman's gown about

the neck part."—*Randle Holme.* To be in "best bib and *tucker*" is still a proverbial expression.

TUFTTAFATA. "Bare-headed in a *tufttafata* jerkin."—*Ram Alley*, 1611. This fabric is frequently mentioned by Elizabethan writers, and appears to have been a taffaty with a nap left on it, like velvet.

TUILLES, or *Tuillettes.* Extra guards of plate appended to the taces. See pp. 225, 280, 282.

TUNIC. This name for the short-dress of a man is noticed on p. 41; and the curious Saxon drawing engraved fig. 365 may be instanced as a proof of the antiquity of its use. It is, indeed, a very ancient garment, and may be seen in the sculptures and paintings of early Egypt. It was in constant use by the Greeks, and ultimately adopted by the Romans (see p. 23). It was worn in this country in a variety of forms and lengths until the end of the fifteenth century, as may be seen in the many examples given in the early part of the present volume. The word was also applied to the military surcoat.

Fig. 365.

TWILL, more properly, perhaps, *Tweel*, from *tweeling*, in weaving, when the thread crosses diagonally.

UMBO. The central projection or boss of a shield. See Boss.

UMBRERE. The movable part of a helmet—the umbril. In *Sir Percival of Galles* we have

> "And for to see him with syghte,
> He putt his *umbrere* on highte,
> To byholde how he was dyghte."

UMBRIL. The projection like the peak of a cap over the front of the helmet capable of uplifting.

UNIBER. The face-guard of a helmet, combining visor and bever, as in cut, fig. 1, p. 336.

VAIR. "The vair was the skin of a species of squirrel, grey on the back and white on the throat and belly. M. Le Grand concurs with other writers in supposing the fur derives its name of *vair* from

this variety of its colours. The skins of vair, according to Guil. le Breton, were imported from Hungary."—Notes to Way and Ellis' *Fabliaux*. It is generally depicted like a series of heater-shaped shields, like those in the cut on p. 108; and this form is taken, and fur so arranged occasionally on modern tippets.

VAMBRACE. The armour which covered the fore-arm from elbow to wrist (Fr. *avant-bras*).

VAMPLATE. The guard for the hand on a lance. Fig. 273, p. 556.

VANE. A broad vane or flag to be carried by a knight in the tournament is noticed in Meyrick's *Ancient Armour*, vol. i. p. 155, as enumerated in a MS. of the time of Edward I. (Harl. 6146) describing the armour of that period used on such occasions.

VARDINGALE, or *Farthingale*. The hooped petticoat of Elizabeth's reign. See pp. 260, 296, &c.

VEIL. A covering for the face and head worn by ladies, derived from the ancient coverchief. See cut p. 303.

VELVET. A silk manufacture having a pile or nap on it; much worn by gentry in the sixteenth and seventeenth centuries.

VENTAILLE. See AVENTAIL.

VEST. An outer coat or garment, described by Randle Holme, 1683, as "a wide garment reaching to the knees, open before, and turned up with a facing or lining, the sleeves turned up at the elbows."

VESTMENT. A term sometimes applied to the clerical surplice.

366.

VIRETON. A species of arrow or quarell, shot from the cross-bow, and so called because it spun round in its flight,—the feathers being slightly curved to ensure this. See fig. 366.

VIZARDS. The old name for masks (see p. 482). "Enter Scudmore like a *vizard-maker*," is a stage-direction in *A Woman is a Weathercock*, 1612; and one of the characters exclaims—

> "On with this robe of mine;
> This *vizard* and this cap."

VIZOR. The movable face-guard of a helmet. See p. 220, &c.

VOLANTE-PIECE. A covering for the front of a knight's helmet, affixed to the grande-garde as an additional protection. See fig. 174, p. 513.

VOLUPERE. A woman's cap. "The tapes of her white *volupere*," occurs in Chaucer's description of the young wife's dress in the *Miller's Tale*. It is also used for a nightcap; and sometimes a kerchief is meant.

VOULGE. A peculiarly-shaped military implement affixed to the staff, like the pike or halbert, and called also *langue de bœuf*, from its resemblance to the tongue of an ox. A specimen from the Tower of London is engraved fig. 367.

367.

VUYDERS, or *Guiders*. Straps to draw together the various parts of the armour.

WADMOLL. A very coarse cloth, manufactured in the sixteenth century.—*Strutt*.

WAFTERS. Blunted swords used in military exercises and sword-and-buckler play.

WAISTCOAT. A term originally used, as at present, for an under-garment or coat reaching only to the waist. "It ultimately," says Strutt, "superseded the doublet, but not until such time as the latter appellation was totally dropped." In the seventeenth century it regained its original position and meaning.

WALKING-STICKS. For their original form see Bourdon. In the fourteenth and fifteenth centuries they were generally a simple staff, or a rough stick of fancy wood, like some still carried, or that held by the figure on p. 195. The elders of the community used a hooked stick like that given on next page (fig. 368), from Royal Mss., 15 E. 2. We read in *Piers Plowman's Vision* of

> "Hermits on a heap
> With hookyd staves;"

and Chaucer describes one of his friars as bearing a staff tipped with horn. In the fifteenth century they were tall, and sometimes reached to the shoulder. "Six walkyng-staves, one covered with

Figs. 368. 369. 370.

silke and golde," are noted in an inventory of the palace of Greenwich temp. Henry VIII. (Harl., 1412). For some very curious notices of others see CANE. In the following century they took the form of long and short, gold, silver, and bone-headed staves. At the Restoration the French walking-stick, with its bunch of tassels and riband to hold it when passed over the wrist, was fashionable (see fig. 369, and cut p. 350). The next striking novelty was during the reign of George I., when grotesque heads were cut upon the tops, and the sticks were three feet or more in length, as exhibited in fig. 370, from a print dated 1738. A writer in the *London Chronicle*, 1762, says, "Do not some of us strut about with walking-sticks as long as hickory poles, or else with a yard of varnished cane scraped taper, and bound at one end with wax thread, and the other tipt with a neat turned ivory head as big as a silver penny, which switch we hug under our arms?" He, however, adds, "walking-sticks are now almost reduced to an useful size." From this time until the end of the century they do not appear to have differed from those now in use.

WAMBAIS. A body-garment stuffed with wool, which ultimately became corrupted into *gambeson*. It was used as an extra defence by soldiers in the middle ages. It is derived from the Saxon *wambe*, the abdomen.

WATCHET. Pale blue. *Watchet* eyes are mentioned in Dryden's *Juvenal*.

> "The saphyre stone is of a *watchet* blue."
>
> Barnfield's *Affectionate Shepherd*, 1594.

WEED. Used indiscriminately by the poets of the middle ages to signify a single coat or cloak, or the entire dress; as we still talk of a widow's weeds.

> "His cope and his scapelary,
> And all his other *weed*."
>
> *The Frere and the Boy.*

> "He caste on him a royall *weed*."
>
> Ritson's *Anc. Pop. Poetry*, p. 76.

WELSH-HOOK. These weapons are mentioned by Falstaff (*Henry IV.* Part I. act ii. sc. 4), "And swore the devil his true liegeman upon the cross of a *Welsh-hook*." They are also introduced in Marlowe's play of *Edward II.*, 1598, reprinted in Dodsley's *Old Plays*, to which is appended this note: "What kind of weapons these were is not precisely known. Mr. Steevens is of opinion that the *Welsh-hook* and the brown-bill are no more than varieties of the same kind with the Lochaber axe. Mr. Tollet imagines a weapon of which a print is given, from the hooked form of it, to be the *Welsh-hook*." Mr. Knight, in his edition of *Shakspere*, says, "This weapon appears to have been a pike with a hook placed at some distance below its point, like some of the ancient partizans."

WELT. A *guard*, or facing to a gown. See GUARD. Barret in his *Alvearie*, voce *Gard*, explains the word as synonymous with *purfle* or *welt*. So says the annotator to Dodsley's *Old Plays*, edit. 1825, vol. iii. p. 293, who adds, "a *welted* gown is, therefore, one ornamented with purfles or *fringe*;" but the quotations there given do not prove this. Thus, Greene's *History of Friar Bacon*, 1630, mentions "a plain honest man without *welt* or *gard*." The same author's *Quip for an Upstart Courtier*, 1592, "a black cloth gown, *welted* and faced;" and in another place, "I saw five fat fellows, all in damask cotes and gownes *welted* with velvet, verie brave." This last quotation shews that it means that the gowns were edged with velvet like those *purfiled* or *edged with furs*, and which were commonly worn at this time, but certainly not that they ever were decorated with *fringe*.

WHINYARD. A sword.

"This debosh'd *whinyard*."

The Wits, by Davenant, 1636, act i. sc. 1.

"Nor from their button'd tawny leathern belts
Dismiss their biting *whinyards*."

Edward III., act i. sc. 1.

WHISK. "A woman's *neck-whisk* is used both plain and laced, and is called of most a gorget or *falling whisk*, because it falleth about the shoulders."—*Randle Holme*. See cut of Elizabeth Sacheverel, p. 311.

WHITTLE. A knife. Sheffield whittles are mentioned by Chaucer.

"Sheathe your *whytell*, or by him that was never borne,
I will rap you on the costarde with my horn."

Hycke-scorner (temp. Henry VIII.).

WIG. An artificial covering of hair. See PERIWIG.

WIMPLE (*Fr.*). A covering for the neck (see pp. 212, 238). Chaucer, in the *Romaunt of the Rose*, points out the distinction between that and the veil :

> " Wering a vaile insted of *wimple*,
> As nonnes don in ther abbey."

WINGS. The projections on the shoulders of a doublet : " welts or pieces set over the place on the top or shoulders where the body and sleeves are set together" (*Randle Holme*) ; or the flat lunar-shaped covering of the seam there, worn during the sixteenth and seventeenth centuries. See p. 297.

WORCESTERS. Woollen clothes manufactured in that town.

WORSTEAD. A woollen cloth, which takes its name from being first manufactured at Worstead, in Norfolk, about the reign of Henry I.

THE END.

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